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THE publication of an English edition of a book upon polygamy, which we briefly noticed at the time of its appearance in America, and of a work by the writer's husband, enables us to return to a subject which is not without interest in its bearing on the singular success which has attended an attempt to found, in the middle of the nineteenth century, a religion based upon a false social system, and supported by ridiculous "revelations."

It is a noteworthy fact that, much as Mr. and Mrs. Stenhouse dislike both polygamy and Brigham Young, they do not ascribe the invention of "plural marriage" to Brigham, but, on the contrary, distinctly admit the strength of the evidence that Mormon polygamy was secretly invented by Joseph Smith, the "Founder-Prophet," and, not very willingly, adopted by his successor. As the "Saints" would put it:—Was or was not God's will on plural marriage revealed to Joseph Smith? If it was not, the "Saints" who follow Brigham are not the Mormon Church, but the priesthood is with the Josephites, or followers of the Founder-Prophet's wife and sons. If it was not, Brigham, Kimball, Richards, are deliberate liars every one, and polygamy a mere excrescence on the Latter-Day Saints' religion.

The orthodox Mormon statement is as follows:—Emma, Joe Smith's wife, brought up in the monogamous system, could not understand polygamy, which looked like an invasion of her rights too rude and practical to be regarded from a merely theological point of view. Coming into the Prophet's own room soon after the revelation had been taken down from Smith's dictation, she seized the manuscript, and burnt it there and then. Four copies having been already made, the destruction produced no hitch, and Smith, Young, and Richards, the two Pratts, and others, proceeded to act upon the heavenly command. The revelation was only made public years afterwards, by Brigham, whose statement was attested by Richards and Heber Kimball.

Emma, the Prophet's wife, and her surviving sons, of whom Joseph is the eldest, deny that Smith was ever a polygamist, and assert that the "revelation" has been fabricated by Brigham Young. Twenty thousand "Josephites" follow them. Their existence would have in it nothing of danger to the Church were it not that the Prophet uttered a prophecy in his later years, in which he foretold that his son who should be born to him after his death of Emma, his first wife, and named David, should one day rule the Church. The son was born, was named David, is now a man of thirty, and does not rule the Church, but rejects polygamy and Brigham. What is to be done? Brigham—strong as he is—is not yet powerful enough to throw over the slightest word ever uttered by the Founder-Prophet,

and even ardent "Brighamites" do not hesitate to say that they believe that David will one day see his error, and come to rule the Church. Brigham will joyfully resign to him the power the day that he recants, and is again baptized.

Those who take the trouble to fairly weigh the evidence can hardly doubt that Joseph Smith was a polygamist. There are plenty of living witnesses to be found who remember the life of the "Founder-Prophet" at Nauvoo, and who assert that the women with whom Smith's name was coupled were as fully married to him as was Emma. These statements are confirmed in the documents of the time. In the evidence that was given to prove that Joe Smith was a licentious scoundrel there are many hints that seem to show that the women about him were wives, not concubines. J. F. Olney publicly withdrew from the Church, in 1841, on the ground that "polygamy" was practised by the rulers. There is tolerable evidence that Lucy Murray, Marion Gage, Lizzie Monroe, Olive Frost, Louisa Beeman, Melissa Schindle, Mrs. Warren (widow Fuller), Mrs. Miller, Mrs. Law, Mrs. Foster, Mrs. Jacobs, and Mary Buel, were married to Joe Smith. A novel has been founded on the polygamous life of Richards, in 1842, and Brigham himself is proved to have at least *tried* to marry Mrs. Cobb during the lifetime of his first wife. The case on which most reliance may be placed is that of Martha Brotherton, whose testimony bears every mark of truth. She stated, before a court of Missouri, that Brigham Young endeavoured to persuade her to become his wife in 1842, on the ground that a revelation had been given to Joseph Smith, bidding the Saints take many wives. Smith was present, and confirmed what Brigham said. It is not necessary to go into the case of Nancy Rigdon or a dozen others of which we have the details; but all—even John C. Bennett's fabrications—have in them accidental grains of truth which amply confirm the statements made by the Mormon chiefs. That much reliance cannot be placed in Bennett is, however, shown by an amusing fact: that while he told the world, in 1842, that such had been the conduct of Brigham Young to Orson Pratt that the latter had everywhere denounced the Church, and that "his noble voice has since been heard thundering against that uncircumcised Philistine, the fell monster of iniquity, and that at the very portals of the Temple,"—and that he had "done himself immortal honour in battering down the bulwarks of prophetic security, behind which the Mormon Pontiff screened himself,"—Orson Pratt has since become one of the chief writers of the Mormon Church.

Whether Joseph Smith was a polygamist is a question full of interest from its bearing on the future of the Mormons, in itself a matter of moral and political importance. There have been churches which have been propped up by lies; but a religion founded on a lie would be a new thing in the history of mankind.

The high and secret Mormon doctrine may be stated thus:—Polygamy is purely the consequence of a revelation to Joseph Smith, who received the Order of the Priesthood directly from Peter, Paul, and John. Without the "Revelation on Polygamous Marriage," we should have lived our religious life as we now

do, but less perfectly. God, through Joseph (Smith), directed men to take more wives.

Brigham, founding himself on Orson Pratt, says that God is President of the Immortals, who consist of gods, angels, men, and spirits.

"(1.) 'GODS' are men who have lived the true gospel life, who have married many women, and begotten progeny which shall last for ever.—(2.) 'ANGELS.' These have been men who have lived imperfectly the gospel life, and who are to live for ever issueless and unmarried—the messengers of God to men, and inferior to the 'gods.'—(3.) 'MEN.' The children of God, existing from all time, begotten by God—not created—who have come to the conjunction of spirit and flesh.—(4.) 'SPIRITS.' Immortal beings waiting for embodiment in the flesh, by being born of a human mother. Man is king of earth, and, having vast rights and powers, has also pressing duties, and if he leaves them unfulfilled, his loss in heaven is great. Women having fewer rights and powers, will, as a rule, ascend higher. They have less in which to fail."

From the inclusion of spirits waiting for embodiment among sentient beings, it becomes in Utah the bounden duty of every Saint to raise up as many children as possible, to give these unhappy errant spirits the chance of life and immortality.

Many of the worst calumnies against the Mormons have arisen from a supposed distinction between "sealing" and other marriage. It is clear, however, that the Mormons have but one marriage—that for eternity; while we marry for time, until "death do us part," Mormons are sealed to one another for "eternity."

Another mistake goes hand in hand with this—one made by every Gentile writer upon Mormonism—that there is some difference of rank among the wives. There is no such distinction known; first or fifteenth, it is all the same. The first wife has no recognized superiority of position over the others in the Mormon family. By custom she is always consulted by her husband, in reference to the choice of a new wife, while the other wives are not always asked for their opinion; but this is a mere matter of habit, and the husband is in no way bound by her decision. Again, the first wife, if she is a consenting party, often gives away the fresh wives at the altar; but this, again, is a mere custom.

Some writers have asserted that the first wife alone is "married," while all the rest are "sealed"—a distinction of terms which points to the source of the blunders. If a Mormon, as is the case with most of them, has married his first wife while he was a Gentile, or by Gentile forms even after he has become a Mormon, he is married to her again "for eternity," i.e., "sealed" by the mysteries of the Endowment House at Salt Lake City. Mr. Stenhouse married his first wife, the author of 'A Lady's Life among the Mormons,' at Southampton, before the registrar, but he took care to be "sealed to her for eternity" at the Endowment House before he took Miss Pratt, otherwise his first wife could have no heavenly rank at all, being married but "for time." The Gentile marriage is not recognized by the stricter Mormons, and this is what Parley Pratt meant when, after having taken a Gentile's wife, he denied having committed either bigamy or adultery; he had married a Gentile woman—that was all. It was this sweeping view of the Mormon rights under the new dispensation

that caused all Missouri to rise against Joseph, and attempt to crush his people at Nauvoo.

Where all the wives have been married by the like ceremony of sealing for eternity, they are all of equal rank. Where the first has been married for time and the others sealed, strict Mormons look on the first as no wife at all; and instead of being superior to the "sealed women," she is herself, in their view, a concubine, and her husband worthy of death. In practice, length of time and repute as a Mormon wife, are always held sufficient to convert a Gentile marriage into one for eternity.

This error as to the nature of "sealing" is at the bottom of the statement that the first marriage of a Mormon requires no permission from the first presidency or the bishop of the ward. If it is a "sealing" or Mormon marriage, it requires just as much permission as any other; if it is a Gentile "marriage," it requires no permission only because it is no marriage. When Stenhouse's first wife was re-married to him—by "sealing"—in Salt Lake City, Brigham was present; and, strictly speaking, it is only by presence that Brigham consents. He is always asked, directly, or through the bishop, but has, theoretically, no power to prevent the wedding. If he objects, he refuses to be present either personally or by deputy, which renders the ceremony impossible.

Out of the Mormon theory of marriage there comes the consequence that the Mormon may have "sealed" to him "the earthly wives of other men," as enemies of the Mormons have expressed it, provided that "other men" are Gentiles, or Mormons married by Gentile rites; but as among Mormons proper, it is impossible, because there is then no such thing possible as the existence of "earthly wives," all Mormon marriages being for eternity.

The position in the Mormon household of women to whom the head of the family is proxy-husband is a more difficult matter. In many cases, they seem to be hardly looked upon as wives at all, but to be treated on the footing of lady friends; in other cases they bear children to their proxy-husbands. Miss Snow, the poetess, and Zina Young (the elder), are both wives to Joseph Smith, Brigham being their proxy-husband. The former has always lived alone, meeting Brigham as a stranger, and bearing her maiden name. Zina lives in his house with the other wives, and bears him children. The proxy system is the worst point of Mormonism, and although Mormon practice is at present tolerably pure in this matter, the theory seems to be open to the most infamous distortion, and, if the proxy system is to be allowed at all, it seems hard to see how it can long be limited as it now is. Adultery, nominally prohibited under pain of death, may thus become legalized by the Mormon Church.

It is not only in the matter of marriage that the doctrine of substitution is recognized by the Saints. The baptism of the dead is sometimes performed by proxy upon living persons, and Mrs. Stenhouse has some curious observations on certain other developments of the system:—

"A record of Mormon marriages is preserved in the archives of the church, and only out of these records the world will be judged. It is therefore necessary that the names of my father and mother,

and every other person's father and mother, should be recorded on the books in Salt Lake City as man and wife, otherwise they would be as 'angels,' strolling about in the upper regions without any particular marital relationship. Should, however, my husband and myself agree that we shall be married as 'proxies' for my father and mother, or for his father and mother, then we go to the 'Endowment House' and personate the dead, each according to sex, and that is recorded. By this devotion and care on our part, Mr. and Mrs. Stenhouse, the elder, would then, but not before, be duly entitled to be husband and wife in the other world. As Mr. Stenhouse *père* had but one wife, his glory would necessarily be very limited, and it would become the duty of Mr. Stenhouse *fils* to see that he had some extra wives sealed to him for his father. As a dutiful son, the living, believing Stenhouse should see that his grandfather, great-grandfather, and all *their* fathers, right back to the first ages of Christianity, or even, possibly, as far back as old father Adam, were secured the same privileges. To be consistently careful of his progenitors, and their happiness and glory in the world to come, the same attentions and courtesies should be extended to all my husband's brothers, and to his uncles, as well as to all my brothers, uncles, &c., up to the beginning of time. The mothers are necessarily cared for in the marriage with fathers; but all our sisters and aunts have to be provided for in the same way. They must all be married, and the men clothed with the glory of numerous wives, and the women with the glory of many children. As in life all the marriages have not been pleasant, it would be somewhat difficult to determine, among our dead, who wanted to know each other then, and be re-united in eternal marriage as they had been on earth. Besides these, difficulties innumerable and insurmountable spring up. I might be looking out for some maiden aunt or spinster sister, who had never had their hearts touched by the tender passion, or perhaps might have set their affections on some particular person, and then to seal them to another would be rather awkward. In all this it would be very cruel if some were forgotten, or if others should be united, when perhaps they had waited with anxiety for death to set them free. I am afraid that I am getting lost in the magnitude and extent of the Mormon obligations for the dead, and I shall, therefore, stop here upon that point. I was much amused at learning in Salt Lake City that a French lady of my acquaintance had been baptized as 'proxy' for the Empress Josephine, while her son had stood for Napoleon the First. How much further the mother and son carried their admiration for the imperial pair I know not; but it would be consistent for them to have been proxies for Josephine and Napoleon in marriage, and for the son to have recorded in the archives of the 'Endowment House' that he had stood proxy for Napoleon to be ordained a Mormon elder. Following that, he could also have had 'sealed' to Napoleon any maiden of Utah, or any number of maidens who had an admiration for the prisoner of St. Helena."

In spite of the proxy institution, in spite of the secrecy preserved as to the mysteries of the Endowment House, Brigham and his people are certainly not to be contemptuously disposed of as a pack of sensualists, who have migrated to the wilderness to enjoy themselves in vice. There is nothing in their history, nothing in their present mode of life, to bear out such a supposition. Sensualists would not have marched fifteen hundred miles across unknown wilds to found a city in the Sahara to enjoy indulgences which elsewhere they could compass without any such tremendous toil. The three years' mission with which the younger converts are proved before they are allowed to marry, would effectually exclude the sensualists who might wish to join them now. A pack of

gross knaves and swindlers making two hundred thousand converts in the British islands in twenty years would be a phenomenon of which the world had never seen the like since history began. As a matter of fact, the missionaries keep polygamy in the background.

The true secret of the success of Mormonism is that it calls from the streets of Salt Lake City a rough, sturdy worker, and sends him among men like himself in all but Faith. Poor, he is sent among the poor, preaching, not sensual enjoyment, not polygamy, which he never mentions, but persecution for God's sake. Persecution, a material God, a living prophet, a material heaven, these are the ideas with which and upon which he works. If he is himself a sceptic at his setting out, as many of the younger Mormons are said to be, he returns from his mission converted by converting others.

To return to the point from which we started, we are convinced that the "revelation on plural marriage" was none of Brigham's making. No one can be more keenly alive than he is to the absurdity of polygamy, now the chief feature of the Mormon church, being expressly prohibited in the book of Mormons, while it can be defended from the Bible. It is strange, by the way, to find Shaker celebratists, Communists, Protestant monogamists, Mormon polygamists, all accepting the Bible, all declaring that their faith is not merely that permitted, but that enjoined upon those who would lead the Bible life. Marry one, marry many, marry none, marry all, each of these rules is given to men as that which they must accept.

STAMP DUTIES.

A History and Explanation of the Stamp Duties. By S. Dowell, M.A. (Longmans & Co.)

A HISTORY of stamp duties may naturally be supposed to be a little dry; but we must do Mr. Dowell the justice of saying that he has done what man could do to make it amusing. To a certain extent, such a history must necessarily be composed of statistics, but Mr. Dowell introduces an anecdote, a reflection, or a quotation, wherever an opportunity occurs. The Ancients had nine Muses, several of whom were concerned with grave subjects, and not merely with vain artistic pursuits. If there had been stamp laws in those days, perhaps there might have been a Muse of Stamps, or, at least, a Muse of Inland Revenue, with stamps as an affiliated department. Mr. Dowell is clearly of this opinion, for he invokes the assistance of the sister Muse of Poetry very frequently, telling us how various measures brought before Parliament

Quenched their little being without light, and otherwise summoning poetical illustration to his aid as occasion serves. Rhetoric is also brought into play, not ineffectively, in order to describe a measure lately brought before Parliament and carried through, in such language as might have been used by the member who had charge of the Bill. In spite of these praiseworthy efforts, however, we fear that the subject of stamps cannot be made very enlivening, especially to the British public who have the pleasure of paying for them. Still, there is justification for Mr.

Dowell's appearance before the public, for he gives a good deal of useful information. As a basis for scientific construction, as a corrective of purely theoretical speculation, the historical statistics of practical experience must always be welcomed with gratitude, though not necessarily accepted as an infallible guide. Statesmen who contemplate future legislation, judges whose duty it is to administer the law, and officials who have to carry out practical details, will pay a well-merited tribute to the industry which places before them the law as it stands, with a sketch of the steps which have led up to it.

A great and comprehensive advance in legislation was effected in the year 1870, by the passing of measures for consolidating the Stamp Acts and repealing the heterogeneous provisions which had grown up before. By these new enactments, all of very moderate length, about 106 Acts were struck out of the statute-book, and a compact Stamp Code was given to the nation within the reasonable compass of about 150 sections. For this result we are indebted, in a great measure, we presume, to Mr. Melvill, Solicitor of the Inland Revenue, and it is fortunate that the Government should have had to serve it in this instance a man of industrious habits and legal experience, instead of a person appointed, as too often happens, for the furtherance of party interests or from other temporary motives. Certain it is that, as is shown by Mr. Dowell, numerous attempts at consolidation and reform had been made before (notably by Mr. Goulburn, in 1830, and by Mr. Spring Rice, in 1836), and all had proved abortive. The attempt was made again in 1870, with a competent man to prepare and arrange the details of the measures, and it succeeded with so little trouble that few, perhaps, beyond the legal pale were aware that any such comprehensive change had been effected.

We have our doubts as to the propriety of effecting consolidation and amendment at one blow. It may fairly be argued that the attention ought to be given to one process at a time, and that if the two be attempted together a certain amount of "muddle" is likely to ensue. *Per contra*, however, it may be urged that Parliament has already enough to do, and that its labours would be much increased by dividing the two processes, and thus apparently (though not really) doing the same work twice over. Theoretically, we should say that when the law on any particular subject (*e.g.*, stamp law, excise law, criminal law, or the like) has become a heap of scattered and conflicting enactments, the first step should be to unite the existing statutes in one by the process of consolidation; the next, to pass a complete amending act; the third, and last, to make a compact and homogeneous code, by welding the amending and consolidating Acts into one. But *ars longa, vita brevis*. It is, perhaps, vain to hope that, in these days of long debates, such a theory can possibly be reduced to practice; and we cannot blame those who have consolidated and amended the Stamp Acts by a single process, for we suppose that they could not have acted otherwise without exhausting the patience of the legislature, and perhaps losing the chance altogether. The salutary changes introduced in 1870 were many. "Progressive duties" on deeds were abolished; the 35s. duty on

deeds not charged with any other stamp duty was reduced to 10s.; the rates of duty on bills of exchange and promissory notes were simplified, and various minor alterations were made (notably as to coupons) with the view of removing existing impediments to free commercial operations. All the changes thus effected were, *primâ facie*, in the nature of relief, but it is satisfactory to be able to add that, while they have benefited individuals and classes, they do not appear to have diminished the public revenue. Mr. Dowell gives a compendious table of the yield of the stamp duties in 1869, 1870, and 1871; and the last-mentioned year, which, as far as it goes, is the test of the new legislation, shows a recovery of more than 300,000*l.*, after a falling-off of nearly 400,000*l.* in the previous year.

Curiosities crop up occasionally, even in the midst of dry legal investigations. Snuff-takers will be surprised, perhaps, to learn from Mr. Dowell that their cherished pabulum has been commonly improved by the admixture of "various kinds of wood, including fustic, logwood, and pine, the starches of wheat, oats, and maize, orris-root, peat-moss, vegetable mould, chromate of lead, different coloured ochres, umber, and Venetian red." Even less fragrant and less delicate adulterations are known by rumour; but, unsupported by Mr. Dowell's authority, we refrain from mentioning them more particularly. It is certain, however, that the minor officers, both of Inland Revenue and of Customs, could tell us a good many things as to ordinary articles of consumption, which we, the consumers, would be rather surprised to hear. Sumptuary laws, not in the old sense, for limitation of expense or for distinction of classes, but for the mere protection of the poor from being starved and poisoned in order to increase the gains of the well-to-do, are urgently required; and at present very little such protection exists except in the case of "exciseable" and "dutiable" articles. Cannot we take a lesson from this, and establish some such machinery for the protection of life and health as that which works so satisfactorily for the protection of the revenue?

In anticipation of future alterations and amendments of the Stamp Law, we would venture to offer a suggestion as to the cancellation of receipt stamps. By way of experiment, we have looked over fifty receipted bills at random, some from solicitors, some from large firms, some from official people, some from ordinary tradesmen; out of fifty stamps sixteen only are properly cancelled, and every receipt not properly cancelled is illegal and inadmissible as evidence, while the person who has failed to cancel it properly is liable to a fine of ten pounds. The process of cancellation is simple enough; the cancellor has merely to write on or across the stamp his name or initials, or the name or initials of his firm, together with the true date of his so writing; but, simple as it is, the British tradesman simply does not understand it or will not do it, and the consequence is that for a very large percentage of our ordinary payments we have no sufficient legal voucher. It might be thought that no simpler mode of cancellation would be necessary, and we should be inclined, but for our actual experience, to endorse that opinion ourselves; but, after all, practice is the true test, and if the mountain will not come to Mahomet, Mahomet must go to the mountain.

Having ventured to make this suggestion by way of asserting our right as critics, we now take leave of Mr. Dowell, thanking him for his exposition of the history and theory of the stamp laws, and hoping that future consolidations of other branches of fiscal law may be as simple and practical as that which has called his historical powers into exercise.

Songs of the Sun-Lands. By Joaquin Miller. (Longmans & Co.)

Of this new volume, the most important poem in design and execution, as well as in length, is that entitled "Isles of the Amazons." As a rule, Mr. Miller chiefly concerns himself with reproducing on his reader the effect produced on himself by the sights and sounds of external nature in uncommon moods. His sympathy is great, and he is able to make us participants. In the "Isles of the Amazons," however, we have something more than descriptions of tropical scenes. The poem is divided into five parts, and possesses dramatic qualities. There is a sort of plot; and, although only one personage really figures in the piece, the essential action is developed by a crowd of supernumeraries, in whose fortunes we do not cease to be interested to the end. The scene is far up the Amazon river, among tropical isles, whither repairs the hero, a fair young Spanish knight, sick of the trade of war and conquest, and eager for that traditional shore—

Where woman's hand with a woman's heart
Has fashion'd an Eden from man apart.

Spent with exhaustion on the banks of the king of rivers, the youth is saved by the arrival of the Amazons, who bear him away to their isles. The description of the Amazonian land is remarkable for its beauty of colour and tone. They have rescued him in the belief that he was a woman, an impression derived from finding him in tears. Love and the mention of man had been banished from the isles, and the treacherous part played by the youth in concealing his sex makes him despise himself. Still he lingers, every hour bringing with it fresh complications for the luckless wanderer. At length, ignorant of the sin of the act, he one day sings of love. The effect upon his hearers is told with true poetic skill:—

And they said no word. Some tapp'd on the sand
With the sandal'd foot, keeping time to the sound,
In a sort of dream; some timed with the hand,
And one held eyes full of tears to the ground,
As the tide of years turn'd stormy and strong,
With its freightage of wrecks and impossible things,
And a flood of far memories, born of the song,
And borne to the heart on articulate wings.

The Queen of the Amazons is enraged, and is at first anxious to put the minstrel to death, but, in the end, she banishes her wrath. The song, however, has momentous consequences, visible in every future action of the band. Here is a description of the Queen and her court, at their bath, in which a delicate subject is delicately handled:—

They push'd and they parted the curtains of green,
All timid at first; then look'd at the wave
And laugh'd; retreated, then came up brave
To the brink of the water, led on by their Queen.
Again they retreated, again advanced,
And parted the boughs in a proud disdain,
Then bent their heads to the waters, and glanced
Below, then blush'd, and then laugh'd again;

A bird awaken'd, then all dismay'd
They shrank to the leaves and the sombre shade
With a womanly sense of a beautiful shame
That strife and changes had left the same.

At last, press'd forward a beautiful pair
And bent to the wave, and bending they blush'd
As rich as the wines, when the waters rush'd
To the dimpled limbs, and laugh'd in their hair.

The fair troop follow'd with shouts and cheers,
They cleft the wave, and the friendly ferns
Came down in curtains and curves and turns,
And a brave palm lifted a thousand spears.

In the fourth part the story, just as in a drama, approaches the catastrophe, and, in the fifth, terminates with the triumph of love. Other invaders reach the islands; but a song by the minstrel prevails:—

The strong men lean'd and their shields let fall,
And slowly they moved with their trailing spears,
And heads bow'd down as if bent with years,
And an air of gentleness over them all.

The men grew glad as the song ascended,
They lean'd their lances against the palms,
They reach'd their arms as to reach for alms,
And the Amazons came—and their reign was ended.

The other poems are, we believe, inferior to this from which we have been quoting. "From Sea to Sea," a spirited sketch of a railway journey across the American continent, and "By the Sun-Down Seas," in which the sights, and scenes, and incidents characteristic of the Californian Coast are painted with bold and sympathetic touches, will not bear comparison with the "Isles of the Amazons" in any of the rarer qualities of poetry. "In the Indian Summer," too, has technical defects, and defects due to the treatment of the subject.

The two sets of short poems, "Olive Leaves" and "Fallen Leaves," are greatly inferior to the bulk of the volume. In rhyme, in rhythm, and in the exercise of poetic taste, the author is frequently at fault. This, not strictly original, perhaps, is the least, faulty among them:—

SHADOWS OF SHASTA.

In the place where the grizzly reposes,
Under peaks where a right is a wrong,
I have memories richer than roses,
Sweet echoes more sweet than a song;
Sounds sweet as the voice of a singer
Made sacred with sorrows unsaid,
And a love that implores me to linger
For the love of dead days and their dead.
But I turn, throwing kisses, returning
To strife and to turbulent men,
As to learn to be wise, as unlearning
All things that were manliest then.

'Songs of the Sun-Lands' is, it will be seen, similar in character to 'Songs of the Sierras,' previously published. The same kind of materials is used, and the same kind of faults and excellence in their use is observable. Mr. Miller's muse in this, its second flight, has taken the same direction as in its first essay, but, upon the whole, we think, with a stronger wing. The new work gives evidence that the author has not, as was feared, intensified his former mannerism, but has profited by the advice of friends and critics. Beauty and ugliness, however, are still found here side by side, as in the 'Songs of the Sierras,' and the poetry of the page, closely examined, will be found to be somewhat vague; and, here and there, a fine passage is destroyed by some incongruous addition, and a metaphor by the use of words which do not convey the same idea to the reader as they did to the author. Homely and familiar similes, occasionally of high use in the most elevated poetry, are

needlessly multiplied by Mr. Miller. Once, in a powerful description of a scene in the wilderness, he talks of slim foxes which

— shied and shuttled to and fro

At times across the dusty weary dearth
Of life, look'd back, then sank like crickets in a hearth.

Most people can more readily imagine a fox sinking than a cricket. His fondness for queer rhymes and queer combination of sounds is as strong as ever. Here is an example:—

Let the crescent uprise, let it flash on
Thy dust in the garden of death,
Thy chasten'd and passionless passion
Sunk down to the sound of a breath;

You lived like a king on a throne and
You died like a queen of the south;
For you lifted the cup with your own hand
To your proud and your passionate mouth.

To speak the truth, Mr. Miller is from home as a lyric poet. His deep sympathy with physical nature and with humanity as affected by landscape and out-of-the-way modes of life has placed him among the descriptive poets. This is not the highest class, but it is clearly that in which Mr. Miller will win his highest honours.

Life, Journals, and Letters of Henry Alford, D.D., late Dean of Canterbury. Edited by his Widow. (Rivingtons.)

DEAN ALFORD's biography may fitly and well be called *Memorials of a Good Man's Life*. He was thoroughly good. He was a man of varied faculties; he was an excellent artist, and something of a musician, as well as a more than ordinary poet, scholar, and divine, but he was not a brilliant man, and it is better to be good than to be brilliant. He was a man who toiled unceasingly, and his great laboriousness probably stood in the way of brilliancy. There is enough of genuine poetry in his early poems, 'The School of the Heart,' and others, to show that, if he could have devoted himself to poetry, and concentrated his powers on that art, he might have risen to a considerable reputation. As it is, ever and anon, throughout his life, he loved to turn to poetry, and pour out his thoughts in verse, in moments of holiday from laborious duty. His constant and various labours had the necessary effect of fatiguing his brain. Overwork produced his death, at the not very advanced age of sixty-one. The goodness and gentleness and simplicity and modesty of Dean Alford abated much of that self-assertion which is often needed for worldly brilliancy and grand success.

Henry Alford's mother died a few months after his birth, in October, 1810. The father was a promising special pleader, but the loss of his wife led him to change his profession, and he entered the church. He was a good man, and careful of his son's education. Young Henry was a very precocious boy. He went to Cambridge in 1828, after education at a school at Ilminster and with a private tutor, and he was entered at Trinity College. He here vigorously pursued college-studies, classics being his favourite study, while in mathematics, at which he worked in obedience to academic rules, his ability enabled him to obtain the place of thirty-fourth wrangler. He was eighth in the classical tripos, 1832. But he combined with diligent academic study the pursuit of general literature. He took an active part in the Union, and became an "Apostle." "The Apostles" are a small

society of the finest minds and spirits in the University, a society which has become well known through the reputations attained in life by many, if not most, of its members, and which continues to exist at Cambridge. Mr. Alfred Tennyson, Arthur Hallam, Dr. Merivale, the present Dean of Ely, Dr. Trench, Archbishop of Dublin, and Mr. Spedding, whose name is associated with Bacon's, were among his comrades in the society. Throughout life Alford kept a journal. A few extracts from his journal at college, relating to the early friends who have achieved fame, have a general interest:—

"October 12, 1830.—Looked over both the Tennysons' poems at night: exquisite fellows. I know no two books of poetry which have given me so much pure pleasure as their works. . . . Met Tennant, Hallam, Merivale, and the three Tennysons at Alfred Tennyson's rooms: the latter read some very exquisite poetry of his."

While we read this passage, a bookseller's catalogue of the present year brings an announcement: "Tennyson: Poems by two Brothers, 8vo. large paper, clean in boards, 5*l.* 5*s.*;" the first published poems of Alfred and Charles Tennyson."

"Dec. 22[1830].—A Bell's Scholarship has fallen vacant; I must read hard, especially mathematics, and try for it. I have been very happy and very busy throughout this term; laden with work and with mercies, I have been happy in the accession of several very valuable acquaintances in the 'Apostles,' who have done my mind much good, and contributed, I hope, to make me less desultory and ill-arranged than before. I have become intimate and internal with two men whom I shall ever love and respect, Hallam and Tennant. Certainly, I have done more to improve myself this term than during any one that preceded it. I have been able to unbosom myself more to Hallam and Tennant than to any men I have known here; full of blessings, full of happiness, drawing active enjoyment from every thing, wondering, loving, and being loved. Thus another term has passed in full, and almost unclouded sunshine of mind and spirit. Oh, may the fountain of this my light be no mock sun of this earth's impure atmosphere, which a cloud has made, and which, at the return of the blue sky, will vanish away, but the Sun of Righteousness itself! At night Hallam came full of love and happiness, sat up with him till four A.M.; promised to write to me."

Other passages of Alford's journal at Cambridge show that he went to the University with very strong religious principles, impressed on him at home by a religious father; but he had no ostentation of sanctity, and, remaining true to his own convictions, he bore himself among his college companions as an ordinary Christian gentleman.

We extract from 'The School of the Heart' a passage in memory of Arthur Hallam, which does not find a place among the passages quoted by Mrs. Alford in the *Life*:—

Gentle soul,

That ever moved among us in a veil
Of heavenly lustre; in whose presence thoughts
Of common import shone with light divine;
Whence we drew sweetness, as from out a well
Of honey, pure and deep; thine early form
Was not the investiture of daily men,
But thou didst wear a glory in thy look
From inward converse with the Spirit of Love.
And thou hadst won in the first strife of youth
Trophies that gladdened hope, and pointed on
To days when we should stand and minister
At the full triumphs of thy gathered strength.

The twain were rent asunder in an hour
Of which we knew not; and the face we loved
With common earth is mingled; but the Soul
Drinks deep of Beauty, and in vision clear

Searches the glorious features from whose light
Flows every joy that shines on us below.

In October, 1834, he was elected a Fellow of Trinity. Just before examination, he had written to his father, "I think I have about as much chance as I have of being Emperor of China." There was no affectation in this. The list of Fellows elected with him were Lushington, Thompson, Hamilton, Dobson, Birks. Four of the five still live. It is curious to note their paths in life. Mr. Lushington is Professor of Greek at Glasgow; and among the competitors for the chair when he gained it was Mr. Lowe. Dr. Thompson is Master of Trinity; Mr. Hamilton went as a colonist to Australia; he has been lately M.P. for Salisbury, and is Governor of the Australian Agricultural Company; Dobson, who is dead, was a very successful Head Master of Cheltenham College; and Dr. Birks has lately succeeded Mr. Maurice as Professor of Moral Philosophy at Cambridge. Alford wrote to his cousin Fanny, to whom he was already betrothed,—"I have some good news for you. I am a Fellow of Trinity: having got my Fellowship, I shall now proceed to devise methods to rid myself of it as soon as possible." That is, he meant to throw up the Fellowship, and marry immediately. His tutor, Peacock, resigned a small college living, Wymeswold, in Leicestershire, that Alford might have it whereon to marry. The value was 110*l*. In December, 1834, he became Vicar of Wymeswold, and in March, 1835, he was married; and he remained Vicar of Wymeswold for eighteen years, when the Rev. Hampden Gurney, Rector of St. Mary's, Marylebone, presented him to Quebec Chapel, of the same parish.

There is a charming contribution to this volume from Dr. Merivale, the Dean of Ely, his early and life-long friend. We quote a most interesting passage:—

"As soon as he had taken his degree, not without considerable Academic honours, he was desirous, like many young men, of marrying. But, unlike most young men, he had already for years fixed upon the object of his affections, and kept it steadily before him. When he intimated his wishes to his father, he was met, like other young men, with hesitation if not remonstrance. How will you keep a wife? I will take a curacy and pupils. The arguments *pro* and *con* that followed need not to be repeated. At least, said the anxious parent, stand for your fellowship: achieve me that honour: *nullam patiere repulsum*. Alford continued to work for the fellowship, which, in the second or third year he obtained, having already taken orders, and entered upon the duties of his father's curacy. He then sought for pupils and obtained them, occupying the vicarage from which his father from ill-health was absent, and prepared to carry his long cherished object into immediate effect. Just then, fell vacant the small college living of Wymeswold, so small, so obscure, so much, for a long period, neglected, that no senior fellow cared to take it; and thereupon he married his wife, and buried himself for a period of eighteen years."

Early in his Wymeswold life he was offered the Bishopric of New Zealand, afterwards given to Bishop Selwyn. It turned out that he was not old enough for the appointment; he was not twenty-eight, and a Bishop must be thirty years old. He was not, however, inclined to accept the appointment. Some years afterwards, in 1845, he was offered another colonial Bishopric, New Brunswick, and declined it. When, in 1853, he left Wymeswold for a London church, it was suggested to him that he might

continue to hold his country vicarage with his London, his reply was characteristic of his conscientiousness:—"I have a decided objection to pluralities myself; where a man's duty is, there should be his residence; and one cure of souls is enough for one man." Lord Chancellor Cranworth offered him, in 1855, a lucrative living in Cornwall, which he declined, wishing to remain in or near London, with access to libraries and the society of scholars, for the prosecution of his Biblical studies. After having made up his mind not to accept the living, he went to call on Lord Cranworth, to thank him:—"When I asked to see his Lordship, the servant said his master was engaged: I then said, 'I am not come to ask for anything, but to refuse something offered.'—'O, sir, then I am sure he will see you,' was the reply."

In March, 1859, Lord Palmerston unexpectedly offered him the Deanery of Canterbury. This appointment was in every way agreeable to him. It satisfied his moderate ambition. Some members of the Quebec Chapel congregation wished to collect subscriptions for a testimonial for their departing minister; but it coming to Alford's knowledge, the modest-minded man objected, and caused the plan to be abandoned.

On the death of Archbishop Sumner, it was, not unnaturally, suggested to him by a friend that this might make an opening for a Bishopric for himself; this was his honest reply:—

"I do not apprehend any such consequences as you picture, so I look round on all my comforts, and thank God. I am too outspoken, and too little leaning to any party, for them to take me. If I am passed over by the fatal bolt this time, I shall be safe for the future. If I am called, I shall go; but we are hoping to be let alone in our happy, pleasant home."

Both when at Wymeswold and when in London, Alford worked with unwearied diligence at editing the Greek Testament and contributing to general literature. As Dean of Canterbury he was an official member of the Ecclesiastical Commission and of the Lower House of Convocation. He was a very active member of a Committee for revision of the Authorized Version of the Bible, of whose proceedings this volume contains an interesting account by the Rev. W. G. Humphry. This was variety of work enough for most men, but not for the insatiable Alford. At the end of 1865 he became editor of the *Contemporary Review*. His was no perfunctory editing; he wrote largely, as well as edited. He continued editor until his death. Care for the future of his family led him to undertake this quantity of work; but the mental labour was too much for him. Early in December, 1870, after several previous warnings, distressing symptoms in the head much troubled him. He consulted a doctor in London, who "pronounced the brain overworked, and ordered total rest." He rested, but too late. The evil could not be stopped. He died on the 12th of January, but a short month after he had first consulted a doctor.

We cannot speak too highly of the grace and taste with which Mrs. Alford has performed her mournful work of what she modestly calls "editing," but what we take for granted is authorship, of this delightful volume. The tale of his married life is one which she must have gone over again with

sweet sorrow. He had proposed and become engaged to his cousin some three years before the marriage took place, and shortly after the engagement he made this entry in his journal,—

"Let me look at the step which I have taken. The choice is for life. Can I live with none else to depend on, none else to trust in, none else to love? I think, with God's grace, that I can. Sixteen years of attachment have done surely their part to rivet my heart stronger upon hers; and though I know my faults of temper and of want of forbearance, and also hers in some points, yet I hope to be able, if to any one to her at least, to be loving and kind always and by all means."

Not affection only, but perfect harmony, pervaded the married life. A simple natural touch in a letter to his wife from abroad, in 1847, discloses the whole of his loving heart. "A German family have come here also [a lovely spot in the hills between Bonn and Godesberg]; the little girls are picking whortleberries, and bringing them to their mamma. I wish they were two certain little girls and a little boy whom I know, and the mamma my own dear Fanny." Dr. Merivale speaks of his "brave spirit anchored in domestic love and religious faith." The closing scene of his life is simply told by the widow. "He was fast sinking. His eye was fixed on me, and followed me when I moved. I felt a slight pressure on my arm, but the power of speech and consciousness gradually forsook him. He was, in the doctor's opinion, quite free from suffering of mind or body." We have not cared to dwell on Dean Alford's writings, or renew our criticisms on his works. This biography we recommend as an unaffected narrative of the life of a good man, furnishing a fine example of virtue.

Field and Forest Rambles: with Notes and Observations on the Natural History of Eastern Canada. By A. Leith Adams. (H. S. King & Co.)

THE fields and forests through which Dr. Adams's rambles have led him are those of New Brunswick; and his book will be found interesting by those who take a pleasure either in sport or natural history. He has been able to occupy himself so profitably with these pursuits, that we can well understand his recommending the study of natural science to officers of the Army and Navy as an antidote to the wearisome idleness of foreign stations. If many officers collected such ample materials as are contained in this book, there would be a sensible addition to the general stock of knowledge. Besides giving us his own experiences of travel in New Brunswick, Dr. Adams enters into a minute description of the animal life of the country, cataloguing with great care its birds, reptiles, and fishes. These chapters will commend the book to the student of nature, while the parts which deal with Dr. Adams's own observations will be found generally readable.

The first point that strikes us in the account of New Brunswick is the severity of its climate. This is shown not only by the number of degrees below zero to which the thermometer descends, but also by the power which ice exerts upon the rivers. After they have been blocked up for months by a thick coating of ice, there comes the time of thaw, and with it a most remarkable sight is often witnessed. The huge masses of ice carried down the river

are sometimes piled up against the shore so as to sweep off all before them. "In one instance," says Dr. Adams, "a wooden house built on a jetty on the bank had its upper story completely carried away by the advancing icebergs, which absolutely cut the building in two, just as the inmates were making their escape." Another time, a shed full of hay was being carried past Fredericton, the capital of New Brunswick, on the top of an island of ice, when some active and daring climber managed to fasten a rope to the shed, and it was hauled ashore. In spite of the thickness of the ice, skating on the rivers is attended with some danger. There are places called air-holes, caused by several blocks of ice being jammed together so as to produce an eddy; and a man falling into one of these holes is almost certain to be drawn under the ice unless help is at hand. Dr. Adams saw one skater who had fallen into an air-hole very cleverly rescued by another. Darting along the edge of the hole, this man pulled off his coat and tossed the sleeve to the man in the water; then he continued his course, and the impetus dragged the other clean out of the hole, and landed him on the ice. If the appearance of a thaw is sometimes fatal to buildings on the banks of a river, it also has its effects on inland travel. Dr. Adams tells us of a desperate attempt he made at a sleigh journey, when the snow was still deep on the ground, but was yielding every moment to a warm south-easter. After many struggles, it became necessary to push the sleigh behind, so as to assist the horse, till at length all further progress was arrested by the horse sinking in a drift six or eight feet deep. Nothing could be done till the horse was dug out; but the next step was attended with the same results, only the back and neck of the animal appearing above the snow. At another time of year, Dr. Adams was travelling in a wretched waggon dignified by the name of the Royal Mail; and while it was rattling down a steep hill, it was observed that the driver was fast asleep. His neighbour, who happened to be a Presbyterian minister, tried to arouse him to a sense of his duties by giving him a nudge, but the nudge was so violent as to send the driver clean off the box. Dr. Adams does not tell us how the Royal Mail found its way in safety down the hill: we presume it must have done so, as no accident is recorded.

Among the chapters devoted to sport and to descriptions of animal life, the passages which censure the indiscriminate destruction of the moose are of most importance. When we hear that in one season 400 moose were butchered for the sake of their hides, we feel that more stringent measures than have yet been tried ought to be adopted to preserve such a noble animal; and we hope that Dr. Adams's remonstrance will find an echo among all naturalists and sportsmen. As they will chiefly profit by his book, we commend this feature of it to their notice.

NOVELS OF THE WEEK.

"*He Cometh Not, She Said.*" By Annie Thomas. 3 vols. (Chapman & Hall.)

In the Lap of Fortune. By Joseph Hatton. 3 vols. (Chapman & Hall.)

As Mrs. Cudlip is what is called a "popular novelist" we fear she will not believe us when

we tell her that her new novel is vulgar and uninteresting. It is not *very* vulgar in any one passage, but quietly and steadily vulgar throughout. We will take a few passages almost at random:—

"The heroine suddenly jumps off the steps and walks quickly, *without the faintest indication of Grecian bend*, to meet a lady who is slowly coming up the drive. . . . She gives back look for look without blushing. Indeed, altogether the bloom is very much on this beautiful peach—this girl on whom no rays that scorch have ever been allowed to fall."

Here again is one of the two heroes, who are both of them named Philip Fletcher, to the confusion of the unwary reader. We wish Mrs. Cudlip had numbered them "1" and "2".

"Philip Fletcher has a power of staying as well as a turn of speed. In spite of its being so all-important to him, as he considers, to bring matters to a climax with this girl whom he means to make his wife, he does not mar or hinder himself by one hasty false step. To lookers-on he seems to be quietly walking over the course; but he is going with a caution that only he himself wots of."

To judge by the treatment of the horse-racing metaphor, and the slipshod character of the English in this passage, we should have thought that we had stumbled upon the first book of a boarding-school miss. A lady asks another, "May I ask, Miss Aveland, why you entertain gentlemen surreptitiously in my absence, with whom you appear to be on most distant terms in my presence?"

Having liberated our mind with respect to Mrs. Cudlip's style,—and we are almost weary of the task of attacking the slipshod English of the novel-writers of the day,—we may state in general terms that, although the story before us cannot be pronounced interesting, it is not thoroughly bad, but only colourless. Neither of the heroines has the least trace of spirit; there is no real character, and the good things are few and far between. Here is one of them:—"You are just fresh from London, and the country must look very beautiful to you," she says, 'as if the country were all her own doing.'

If an author be not original in his style, it is commendable, though hazardous, that he should study approved models; more hazardous and less commendable that he should imitate such as have any marked peculiarity which they have made their own. The author of 'The Valley of Poppies,' who in 'In the Lap of Fortune' has again produced a fairly readable novel, has caught the manners of two great artists just sufficiently to provoke comparisons. Touched, as who has not been, by the sweet refrain of the river in George Eliot's 'Mill on the Floss,' he has had recourse to the same device and created a dirge-like background of river voices to the harsh tragedy which forms the central incident of his present story. But a common-place murder for the most sordid objects cannot be so elevated into poetry, and the excellence of the setting but emphasizes the worthlessness of the gem. In other places we trace the influence of Dickens; in the invention of strange names, Mrs. Gompson, Spenzonian Whiffler, the Titseys, and the rest; in the vernacular dialogue; in the dramatizing of natural descriptions (a long paragraph on the freaks of a high wind reads almost like a quotation); and may we add, in the abstinence throughout the book from any

attempt to describe a gentleman or lady? In the latter imitation, though more successfully accomplished, the shortcomings are necessarily brought into greater relief by the very closeness with which the model has been followed, and we are tempted to recall the maxim that "distilled books, like common distilled waters, are flashy things." Yet Mr. Hatton, though not an Eliot or a Dickens, has merits of his own. He has an eye for nature, and some of the minute observation which renders dialogue life-like and amusing. He has a kindness for actors and public performers of all sorts, and his quack herbalist and retired comedian are marked enough and pleasant enough to dwell some time in the memory. Jacob Martyn himself, who "being thrown upon his own resources is cast into the very lap of fortune," is not better endowed than the generality of heroes with anything distinctively heroic: he is fairly energetic and fairly earns success; but he is at least doubtful in his allegiance to his early love, and hardly merits the constancy with which his lady treats him. It is in the ruck of minor characters, and their influence on his fortunes, that the happiest efforts of our author's imagination may be found. The elder Martyn, the printer, is a pathetic figure, though slightly sketched; Northcotes, the warm-hearted and blunder-headed squire, Tom and Spen, Dorothy and Susan, are more attractive than either Lucy or the hero. Yet Lucy is picturesque enough for the central figure in a cottage idyll, and it is in such tender bits of domesticity that we see Mr. Hatton at his best. The crimes and machinations of Magar and his accomplices, which form the foil to the brighter plot, are unpleasantly realistic, and need not detain us. On the whole, the tale is ably told, and contains so much that is in good taste that we can afford to condone its mannerism.

THEOLOGICAL BOOKS.

La Sortie d'Égypte, d'après les Récits Combinés du Pentateuque et de Manethon, son Caractère et ses Conséquences Historiques. Fragment d'un Ouvrage intitulé: Annales Mosaiques. Par Gustave d'Eichthal. (Paris, Hachette et C^{ie}.)

M. d'EICHTHAL has not been idle since the publication of his work on the first three Gospels in 1863. In 1865 he issued 'Les Trois Grands Peuples Méditerranéens et le Christianisme,' and we learn from the present book, which was ready, as he tells us, sixteen years ago, that he has been occupied with a work on the Pentateuch and its records, of which this is the first part. The writer is an industrious man, slow in his researches, but careful, animated by a strong love of truth, and anxious for the regeneration of the religious traditions embodied in the Bible. Unfitted for independent criticism because of his lack of knowledge of Hebrew, he can yet weigh the opinions of others, and form from them a consecutive account, eclectic, judicious, sober. Whatever he writes deserves the attention of students. The present contribution to Old Testament criticism relates to the exodus of the Israelites from Egypt. After a long Preface, the author describes Egypt in connexion with the Bedouin Shepherds and the Hebrews, the land of Goshen, the history of the Hebrews in Egypt, the invasion of the Shepherds, their relation to the Hebrews there, and the departure of the latter from the country under the leadership of Moses. A French translation of the chapters and parts of Exodus relating to the oppression and deliverance of the people is given at the end, accompanied by notes. Here M. d'Eichthal had Munk's assistance. The principal authorities consulted have been Champollion, Bunsen, De Rougé, and Heng-

stenberg. De Rouge's articles on Bunsen have influenced the writer more than any other source. At the same time, the fragments of Manetho are carefully compared with the Bible account, and their agreement with the latter ingeniously elicited, sometimes more ingeniously than exactly. The work, fragmentary as it is, will be useful to many. It is written in a clear, methodical style, and contains few extravagant or extreme opinions. While we cannot say that it adds much that is of value to our knowledge of the subject, it is an interesting summary of results, at which the author has arrived after long study of the records accessible to him. Egyptian history is not in that state of certainty which enables us to compare it with the Biblical accounts as a safe corrective or trustworthy supplement. And neither Manetho on the one hand, nor Josephus on the other, can be implicitly relied on. The author believes that the Israelites arrived in Egypt before the Hyksos invasion. These Shepherd Kings occupied the lower country during the space of 511 years. They were conquered by Amosis, but not expelled from the city of Avaris till the reign of Touthmosis IV., the seventh Pharaoh of the eighteenth dynasty. He also thinks that the exodus did not take place till Seti II., the fourth king of the nineteenth dynasty. Thus the sojourn in Egypt would be in round numbers 950 years; for adding together 511 for the Shepherds, 288 for the duration of the eighteenth dynasty, and 145 for the first three reigns of the nineteenth, we get 944; and so the exodus would be about 1350 B.C. We must refer the reader to the pages of M. d'Eichthal for the reasons which have led him to adopt the dates in question. If he deals freely at times with the text of Exodus and Genesis, he does the same with Manetho's assertions; resting upon neither in certain cases, where the literal would appear to involve contradiction, improbability, or absurdity.

Bibliotheca Novi Testamenti Græci, cujus Editiones ab Initio Typographiæ ad Nostram Ætatem impressis quotquot reperire poterunt. Collegit, digessit, illustravit Eduardus Reuss. (Brunsviga, Schwetschke & Filius; London, Nutt.)

The veteran scholar, M. Reuss, of Strasbourg, gives a list of Greek Testaments from the earliest printed down to the present time, which is not a mere enumeration of titles, dates, places and names of editors, but a description of their internal character and readings. This was a task which very few could have undertaken with success except Prof. Reuss, who himself possesses far the greater number of the editions; no fewer than 582, as he informs us. The remainder were either collated by him, or described by friends from public libraries. The work consists of twenty-five chapters, containing the Complutensian edition, those of Erasmus, the Compluto-Erasman of Leander van Ess, the edition of Colinaeus, the Stephens's editions, the Erasmus-Stephens ones, the Complutensian-Stephens's, those of Beza, the Stephens-Beza's, the Stephens-Plantinian, the Elzevir editions, the Stephens-Elzevirs, the Elzevir-Plantinian, ante-Griesbachian editions, the Griesbachian, those of Matthæi, the Griesbach-Elzevirs, those of Knapp, the minor post-Griesbachian, those of Scholz, of Lachmann, Griesbach-Lachmannian, Tischendorfian, recent mixed editions, editions not yet collated, doubtful and spurious ones. Four excellent indices facilitate the use of the book. The department in which the author is most deficient relates to modern English editions of the Greek text. Here it would have contributed to the completeness of his book had he got some London scholar to help him. Some British editions are passed over; others are only referred to. In a few cases the learned critic has given disproportionate space to the description of editions. Thus he devotes more pages to Harwood's than to the great work of Westein. But with some minor drawbacks, the book is indispensable to all students of the Greek Testament, and must at once occupy a place of its own. The laborious author deserves the thanks of biblical scholars.

Die Anthropologie des Apostels Paulus und ihre Stellung innerhalb seiner Heilslehre. Von Dr. Hermann Lüdemann. (Williams & Norgate.)

DR. LÜDEMANN has commenced his career as a University teacher by publishing a treatise on the anthropology of the apostle Paul. The subject is an important one in the domain of New Testament theology. Nor has it been neglected in Germany. Beck, Baur, Delitzsch, Krumm, Weiss, Schweizer, Pfeiderer, R. Schmidt, Biedermann, and Holsten have contributed to its exposition, each after his own manner. The author enters fully into it, with the systematic and exhaustive process peculiar to the Teutonic mind. His materials are arranged under three heads: physical anthropology, ethical anthropology, and the position of anthropology in the scheme of salvation. The reader meets with a minute investigation of the *Begriffe* *σάρξ*, *ψυχή*, *σῶμα*, *νοῦς*, *καρδιά*, the *ἐξω* *ἄνθρωπος* and *ἔσω* *ἄνθρωπος*, the *πνεῦμα* *θεοῦ*, the *πνεῦμα* *τοῦ* *ἀνθρώπου*, the relation of *σάρξ* and *πνεῦμα*, the *ἄνθρωπος* *σαρκικός* and *ἄνθρωπος* *πνευματικός*, κ.τ.λ. The writer shows much acuteness; and a good perception of the ideas involved in the doctrines of redemption, justification, and sanctification, as found in the four leading epistles universally attributed to the great apostle. The very shades of difference in the epistles themselves are brought out. Whether St. Paul himself had the exactness of thought and the intentional distinctions elicited from his letters, will be doubted by many. It is possible to find in him niceties of doctrine which were not so meant. The work of Dr. Lüdemann is a valuable contribution to the Pauline theology; and may well take its place beside the masterly investigations of Holsten, and Biedermann's able summary in his 'Christliche Dogmatik.' The style and diction, however, cannot be commended. They are involved and difficult, much more so than the topics discussed necessarily require. A good index is much needed.

OUR LIBRARY TABLE.

PROF. HELMHOLTZ'S name is so well known that we need not say anything in praise of his *Popular Lectures on Scientific Subjects*, nor do we think they needed an introduction from Prof. Tyndall. In it, however, we have another fragment of Prof. Tyndall's experiences at German Universities. We now learn what he used to read at Berlin, just as we learned some time ago how he used to "tub" at Marburg or Giessen, we forget which. We would suggest to Messrs. Longmans that it is absurd to say on the title-page that the lectures are translated by Dr. Atkinson, when they are by various hands, as Dr. Atkinson points out in the Preface and Table of Contents.

CAPT. UPTON, in his book *Newmarket and Arabia* (H. S. King & Co.), advocates with much enthusiasm a recurrence to Arabian horses for the improvement of the English breed.

In *Gleanings for the Drawing-Room, in Prose and Verse*, T. B. S. has brought together a considerable number of stories, having what may be called a "philanthropic" tendency. They are all moral, and likely to be edifying. In addition, we have many woodcuts illustrating the tales. Among them are some vignettes which are not unfrequently excellent. Some of the larger prints from popular pictures and portraits are also good, e.g., a likeness of Father Hyacinthe. Many of these illustrations we have seen before. No doubt the publication will be acceptable to those for whose use it has been prepared.

MR. CHERRY'S *Life and Remains of John Clare* will call attention once more to the Northamptonshire poet, whose name had almost been forgotten when Mr. Martin's biography appeared. Mr. Cherry tells again the sad story of Clare's life. We wish he had published such only of the *Asylum Poems* as could be printed without alteration, for we do not like patchwork. The following lines are worth quoting:—

I'll lay me down on the green sward,
Mid yellowcups and speedwell blue,

And pay the world no more regard,
But be to Nature leal and true.
Who break the peace of hapless man
But they who Truth and Nature wrong?
I'll hear no more of evil's plan,
But live with Nature and her song.

In a higher strain he writes:—

I long for scenes where man has never trod—
For scenes where woman never smiled or wept—
There to abide with my Creator, God,
And sleep as I in childhood sweetly slept,
Full of high thoughts, unborn. So let me lie,
The grass below; above the vaulted sky.

The volume, we should add, is published in Northampton by Messrs. Taylor & Son, and in London by Messrs. Warne & Co.

Pictorial Beauties of Nature, illustrated (Ward & Lock), strongly resembles a gift-book in appearance, yet it turns out to possess more solid value than commonly belongs to that very light class of literature. It is a collection—one cannot call it a series—of essays on various subjects connected with what is styled "natural history"; but it goes a good deal deeper than popular works of the kind usually do. It was not without some surprise that we read in its pages a vigorous and earnest address, which savours of Malthus, if it does not affirm his dicta. The essay on 'Population' treats not only of "harvests, and whom they feed," but deals with the kernel of the question, "What is the greatest evil under which civilized society labours?" The essay bristles with arguments and "reasons"; but we felt something like a shock on turning a piece of tissue paper, which covers a showy, not bad, coloured print, to find a picture of a buxom young woman attended by two bouncing children, and returning from gleaming! We question whether Malthus would have approved of gleaming. We conclude with advising those for whom the book is intended to read it.

The Chronotype (American College of Heraldry, New York) illustrates not less strongly than oddly an irrepressible craving of humanity. Even in the most pretentiously republican Republic, heraldry, or the science of hereditary distinctions, is warmly cherished by a certain class; and we see no reason why it should not be so, the long-enduring heraldry of the Swiss being sufficient to prove that there is nothing incongruous between heraldry and a republic. One of the more noticeable parts of the number of the serial which is before us is a history of the Dahlgren family, that of a distinguished American commander, the inventor of a well-known piece of ordnance. It shows a total misconception of the nature and first principles of heraldry. Thus Admiral Dahlgren "devised for his personal use the arms here represented," the same being a very queer shield. He actually granted coat-armour to himself, i.e., of his own proper will, and, with noble independence, bestowed distinctions on himself, which, if not honourable, were naught! And all the while he claimed descent from a good Swedish family, with an escutcheon said to be of the "fifteenth century." We cannot commend 'The Chronotype' to heralds, or to any one who knows the chief from the base of a shield.

Lettres à la Princesse is a collection of M. Sainte-Beuve's letters to the Princess Mathilde, sister to Prince Napoleon. It is published in Paris by MM. Lévy, and sold in London by Dulau & Co. The letters would hardly be worth publishing were it not that they are most indiscreet in the way in which they lift the veil on many points of politics, and thus gain by their indiscretion an interest which as mere letters they would not possess. The dates run from 1861 to 1868, and the only observation which we will venture is that M. Sainte-Beuve's character comes out but badly from his own letters. We refer the reader, for instance, to a half-cringing, half-complaining letter about his treatment by the Emperor, which will be found at p. 142, and which is in the worst of taste.

FROM Mr. Hotten we have received an illustrated edition of *The Choice Humorous Works of Mark Twain*.

MESSRS. WILLIAMS & NORGATE have sent us

the first two volumes of the fourth edition of Forbiger's *Virgil*, "retractata et valde aucta."

We have to acknowledge the receipt of the first numbers of the *Popular Recreator* and the *Bible Educator*. *Recreator* is a horrible word, which Messrs. Cassell, Petter & Galpin should have avoided. Some parts of the '*Bible Educator*' are good. Mr. Carruthers's contributions are deserving of praise; but the Dean of Canterbury's articles are quite behind the day.

We have on our table *Easy Exercises in Latin Prose*, by C. Bigg, M.A. (Rivingtons).—*The War of 1870-1*, by M. A., translated by Capt. C. H. F. Ellis, R.A. (Bumpus).—*Turning for Amateurs* ('The Bazaar' Office).—*A Manual of Gesture*, by A. M. Bacon, A.M. (Trübner).—*Notes on Church Organs*, by C. K. K. Bishop (Rivingtons).—*Exercise and Training, their Effects upon Health*, by R. J. Lee, M.A., M.D. (Smith & Elder).—*Hamlet*, edited by the Rev. C. E. Moberly (Rivingtons).—*Among my Books* (Trübner).—*Flies and Fly-Fishing for White and Brown Trout, Grayling, and Coarse Fish*, by Capt. St. John Dick (Hardwicke).—*The Asiatic in England*, by J. Salter (Seeley).—*Rosalie; or, the Memoirs of a French Child*, by J. Gouraud, translated by Ariel (Washbourne).—*An Imaginary Dialogue*, with other Poems, by W. W. Smith (Trübner).—*The Poems of Henry Timrod*, edited by P. H. Hayne (Trübner).—*The Story of Felice*, by E. Boyle (Trübner).—*The Christian's Diary*, by Dr. J. T. Loth (Simpkin).—*The Religion of Humanity*, by O. B. Frothingham (Trübner).—*The Reign of Law*, by G. Salmon, D.D. (Macmillan).—*The Threshold of the Catholic Church*, by Rev. J. B. Bagshawe (Washbourne).—*Kéravac*, by C. C. De Rocfort (Williams & Norgate).—*and Beiträge zur Geschichte der Nationalökonomischen Studien in Italien im 17 und 18 Jahrhundert*, by Dr. A. von Schwarzkopf (Williams & Norgate). Among New Editions we have *A Compendium of the History of the United States from the Earliest Settlements to 1872*, by A. H. Stephens (Trübner).—*The Theory and Practice of the Art of Weaving*, by J. Watson (Glasgow, Watson).—*A Dictionary of Terms used in Architecture, Building, Engineering, Mining, Metallurgy, Archaeology, the Fine Arts, &c.*, by J. Weale, edited by R. Hunt (Lockwood).—*and A Wasted Life*, edited by R. Baughan (Washbourne). Also the following Pamphlets: *Mysteries of the Voice and Ear*, by Prof. O. N. Rood (Trübner).—*The Joint Education of the Artillery and Engineers injurious to the Public Service*, by a Field Officer (Parker).—*The Serpent Myths of Ancient Egypt*, by W. R. Cooper (Hardwicke).—*Fors Clavigera*, by J. Ruskin, LL.D., Letter 28 (Smith & Elder).—*The Micrographic Dictionary*, by J. W. Griffith, M.D., and A. Henfrey, Part VIII. (Van Voorst).—*A History of British Birds*, by W. Yarrell, revised by A. Newton, M.A. (Van Voorst).—*"Ho! every one that thirsteth," a Missionary Hymn*, by the Rev. J. H. Sweet, M.A. (Novello).—*Public Lunatic Asylums* (Hamilton & Adams).—*The Ravens on St. Paul's*, the Influences affecting Church and State (Trübner).—*and Untersuchungen ueber den Ausfall des Relativ-Pronomens in den Germanischen Sprachen*, by Dr. E. Kölbing (Williams & Norgate).

LIST OF NEW BOOKS.

Theology.

Anderson's (Rev. D.) *Child's Acts of the Apostles*, 2/6 cl.
Arnold's (M.) *Literature and Dogma*, 3rd edit. cr. 8vo. 9/ cl.
Bullock's (Rev. J. C.) *Track of the Light*, 1/6 cl.
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UNSUSPECTED CORRUPTIONS OF SHAKESPEARE'S TEXT.

'ANTONY AND CLEOPATRA,' act ii. sc. 7.—After the drinking bout on board Pompey's galley, when Caesar and Antony are stepping down into the boat, Enobarbus warns them,—

— Take heed you fall not.

And then, to Menas, says—

Menas, I'll not on shore.
Mena. No, to my cabin.—
These drums! these trumpets,—flutes! What!
Let Neptune hear we bid a loud farewell
To these great fellows. Sound and be hang'd! Sound out!

There is an obvious deficiency in the second line of Menas's speech. As a stop-gap, we might read,—

Where now are these drums, these trumpets, flutes? What! &c.

The folio makes a delectable hash of the dialogue hereabouts:—

Eno. Take heed you fall not Menas: He not on shore,
No, to my cabin: these Drummers,
These Trumpets, Flutes: what
Let Neptune heare, we bid aloud farewell
To these great Fellows. Sound and be hang'd, sound out.

Act iii. sc. 8—

Eno. — How appears the fight?
Scor. On our side like the token'd pestilence,
Where death is sure. Yon ribbarded nag of Egypt,
Whom leprosy o'ertake! i' the midst o' the fight,
When vantage like a pair of twins appear'd
Both as the same, or rather ours the elder,
The breese upon her, like a cow in June,
Hoists sail and flies.

To say nothing of the redundant sibilants in the last line, would Shakespeare have described a nag, as like a cow stung by the gad-fly, hoisting sails? I think, to sustain the similitude and the characteristic roughness of the speaker, he is more likely to have written,—

Hoists tail and flies.

Those familiar with old typography know well how readily "sails" and "taile" would be confounded. If my conjecture has any weight, it shows the error committed by several modern editors in reading "hag" for "nag."

Act iii. sc. 11—

— What though you fled
From that great face of war, whose several ranges
Frighted each other! Why should he follow?

Something is missing from the first line. Perhaps—

— What though you, timorous, fled.—

Same scene—

Enter an Attendant.
Att. — A messenger from Caesar.
Cle. What no more ceremony!—See my women!—
Against the blown rose may they stop their nose,
That kneel'd unto the buds.

Sidney Walker has noticed the insufferable cacophony of *rose* and *nose*, which assuredly Shakespeare would never have endured. But his proposal to read *noses* is not a convincing remedy. My belief is that the line originally stood,—

Against the blown rose may they stop their sense, &c.

That is, their sense of smelling; which, not being understood, was changed into "nose." Compare,—

Wherein it doth impair the spring sense.

A *Midsommer Night's Dream*, act iii. sc. 2.

— Make passionate my sense of hearing.

Love's Labour's Lost, act iii. sc. 1.

And, more appositely,—

You smell this business with a sense as cold.

A *Winter's Tale*, act ii. sc. 1.

Soft!—It smells most sweetly in my sense.

Pericles, act iii. sc. 2.

Same scene—

Ant. Cold-hearted toward me?
Cle. Ah, dear, if I be so,
From my cold heart let heaven engender hail,
And poison't in the source; and the first stone
Drop in my neck; as it determines, so
Dissolve my life! The next Cæsarian smile!
Till, by degrees, the memory of my womb,
Together with my brave Egyptians all,
By the disbanding of this pelleted storm,
Lie graveless;—

The folio has—

By the disbanding of this pelleted storm,
an error too glaring to pass uncorrected. But is that the only misprint in this line? I have a suspicion that "pelleted" is wrong, and that Shakespeare wrote—

— polluted storm.

The hail was to be *poisoned*, and kill in melting, not in falling. This, however, may be thought by many to be gilding refined gold. "Pelleted" affords a good sense, and in any other writer would be received without question.

Act iv. sc. 1—

Cesar. — meantime
Laugh at his challenge.
Mec. Caesar must think
When, &c.

Another of the numerous cases of omission in this play. We ought, possibly, to read—

— Caesar must needs think, &c.

Since this was written, I find that Ritson proposed a similar addition,—

— Caesar needs must think, &c.

Act iv. sc. 6—

I had a wound here that was like a T,
But now 't is made an H.

No one appears to have explained that the point of this consists in a pun upon the letter H and the word *ache*. The meaning of Scarus is, that the T-shaped wound he had received, by being undressed and exposed to the air, had begun to pain him. It was a somewhat hackneyed joke. Our poet employs it again in 'Much Ado About Nothing,' act iii. sc. 4—

Beatrice. Heigh ho!
Margaret. For a hawk, a horse, or a husband?
Beatrice. For the letter that begins them all, H.

It is found also in 'Wit's Recreations,' 1640—

Dolor intimus.

Nor hawk, nor hound, nor horse those letters *HHH*s,
But ach itself, 't is Brutus bones attaches,—

and in other books of the seventeenth century.

Act iv. sc. 13—

Burn the great sphere thou mov'st in!—Darkling stand
The varying shore o' th' world!

We have here a painful proof of the injury which the change of a word can do to the finest passage. Cleopatra's magnificent invocation is turned into sheer nonsense by that miserable misprint "shore." What is "The varying shore"? According to Warburton, the shore of the earth, "where light and darkness make an incessant variation."!!
Pape! Read—

Burn the great sphere thou mov'st in!—Darkling stand
The varying star o' th' world.

The varying *star* of the world, spelt of old *starre*, is, of course, the "inconstant moon." Compare, in this tragedy—

— Alack, our *terrene moon*
Is now eclips'd.—Act iii. sc. 11.

— Now from head to foot
I'm marble-constant; now the *fleeting moon*
No planet is of mine.—Act v. sc. 2.

and—

More *variant* than is the *flitting moon*.
Gustard and Sismond, 1597.

and—

Noblest Charis, you that are
Both my fortune and my star,
And do govern more my blood,
Than the *various moon* the flood.
Ben Jonson's *Underwoods*.

But it is needless, I believe, to multiply quotations to demonstrate that "shore" is an *erratum* for *star*, or to make clear that Egypt's queen, in her wretchedness, calls, like Othello, for "a huge *eclipse of sun and moon*." The sense and context both justify the emendation.

Act v. sc. 1—

— And strange it is
That nature must compel us to lament
Our most persisted deeds.

This is neither sense nor Shakespeare. Read, I think—

That nature *most compels* us to lament
Our most persisted deeds.

Act v. sc. 2—

— his voice was propertied
As all the tuned spheres, and that to friends;
But when he meant to quail and shake the orb,
He was as rattling thunder.

Surely—

— and *sweet* to friends:

"that" has no business in this place, and only serves to mar the glory of the speech.

In the *Athenæum* for December 14th of last year, commenting on the well-known passage of 'Measure for Measure'—

O, 'tis the cunning livery of hell,
The damned'st body to invest and cover, &c.—

I expressed an opinion that the word "livery" was a misprint, or that the ordinary meaning we attached to it in this passage was erroneous. I am now convinced that the ambiguity is attributable to the acceptance of the word in its literal sense of a particular form of dress, instead of regarding it as a figurative expression for *manner, usage, custom, practice*, and the like. Compare—

That monster Custom, who all sense doth eat,
Of habits devil, is angel yet in this,—
That to the use of actions fair and good,
He likewise gives a frock or livery,
That aptly is put on,—

where the word carries the precise meaning, metaphorically, which has just been mentioned,—Shakespeare in both instances using "livery" in the same sense that other writers used *guise*:—

And to the ladies he restored again
The bones of here housbondes that were alayn,
To do exequies as was tho the *guise*.
The Knights Tale of Chaucer.

Ne how that Emelye, as was the *guise*,
Putt in the fyr of funeral service.—*Ibid.*
The child being brought to me (as 'twas my *guise*),
I kist and blest with feild's sincerity.

The Ghost of Richard the Third, by C. Brooke.
O, muse not at it; 'tis the Hebrews *guise*
That maidens new bethroth'd should weep awhile.
The Jew of Malta, act ii. sc. 2 (Marlowe).

'Tis the *guise*
Of sycophants such great men to adore.
Heywood's Fortune by Land and Sea, act i. sc. 3.
Your letters carry truth, but 'tis your *guise*
To fill your mouths with gross and impudent lies.
The White Devil, by Webster, Dyce ed. p. 22.
H. STAUNTON.

Literary Gossip.

MESSES. ROUTLEDGE & SONS have purchased the copyright of all the works, published and unpublished, of the late Lord Lytton. Amongst the unpublished works is a novel, entitled 'Pausanias,' and a play, the title of which is 'The Captive.'

A PROPOSAL to issue the works of Dickens in Welsh has been made to Messrs. Chapman & Hall, and provisionally accepted by them; the first issues to take place in September or October, and to consist of 'Oliver Twist' and 'David Copperfield,' with illustrations.

MRS. MACQUOID, the author of 'Patty,' has in the press a new novel, called 'A Study of a Girl's Heart.'

PHILOLOGISTS will hear with regret of the death, last week, in Dublin, of Dr. Lottner, late Professor of Sanskrit, and Assistant-Librarian in Trinity College, Dublin. Dr. Lottner was a Member of the University of Berlin, and a pupil, we believe, of Bopp and Grimm. He contributed some valuable papers to the *Philological Journal* and to Kuhn's *Zeitschrift*. He was esteemed by all who knew him, and was not more remarkable for the extent and depth of his erudition than for the readiness with which he communicated his knowledge to those who desired to avail themselves of his assistance.

THE article in the current number of the *Edinburgh Review*, 'On the Consumption and Cost of Coal,' is written, we believe, by Mr. J. R. Leifchild, formerly a visiting Government Commissioner to Coal-mines in Newcastle and Durham, and the author of a Blue book on 'Employment in Coal-mines,' &c.

A NEW Lancashire book is about to be issued from the *Chronicle Office*, Preston. It is 'The Tyldesley Diary: being the Personal Records of Thomas Tyldesley, of Myerscough Lodge, near Garstang, and of Foxhall, Blackpool.' This work gives, it is said, much information on the habits and manners of the people in the early part of the last century, and will now, for the first time, be published in a book form. Mr. Hewitson and Mr. Gillow, of Preston, are the editors.

MR. EDWIN EDWARDS has published a work on 'Old Inns,' consisting of fifty unbound sheets, that contain some 150 etchings, with explanatory text engraved on his plates by the etcher. A copy of the publication is

exhibiting at the rooms of the Society of French Artists, 168, New Bond Street. An illustrated work, the narrative and illustrations of which are in every respect the production of a single person—a book which owes nothing to binder or compositor—is at least a thing for connoisseurs of curious performances.

THE article in the current number of the *British Quarterly*, on the 'Monotheism of Paganism,' is by Prof. E. H. Palmer, of Cambridge. We hear also that the Professor's book on the Desert of the Exodus is being translated into French by the Rev. C. Byse, of the Free Evangelical Church of France.

WE understand that the third volume of the 'Ancient Laws and Institutions of Ireland,' edited by the Rev. T. O'Mahony, Professor of Irish in the University of Dublin, and A. G. Richey, Esq., Q.C., Professor of Feudal and English Law in the same University, will be ready for publication about the end of next week. As announced in this journal on a former occasion, the volume consists of a tract on Customary Law, being the conclusion of the 'Senchus Mor,' which formed the subject of the two volumes of Brehon Laws already published, and 'The Book of Aicil,' a work on what may be regarded as the criminal law of the Ancient Irish. A fourth volume of the Brehon Laws, by the same editors, is in a forward state of preparation.

A COLLECTION of English and foreign coins was sold last week by Messrs. Sotheby, Wilkinson & Hodge. Penny of Aelfrid, with bust to the right, 12*l.* 12*s.*—Another, Exeter Mint, 27*l.* 10*s.*—Hartacanute, bust to the right, 9*l.* 5*s.*—Henry the First, full-face, with sceptre, 9*l.* 5*s.*—Stephen, with crowned bust of the King, 14*l.* 5*s.*—Stephen and Matilda, with standing male figure, looking to the right, 24*l.* 5*s.*—Mary, half groat, 8*l.* 5*s.*—Various siege pieces, 47*l.* 6*s.*—Dublin half-crown, 5*l.* 10*s.*—Rebel five-shilling piece, 7*l.* 15*s.*—Pattern half-crown, by Ramage, 24*l.* 10*s.*—Pattern shilling, by the same, 21*l.* 10*s.*—Pattern sixpence, by the same, 15*l.* 5*s.*—Elizabeth's noble, or ryal, 27*l.* 5*s.*—James the First's fifteen-shilling piece, 16*l.* 16*s.*—Cromwell's crown piece, 9*l.* 10*s.*—Robert the Third's groat, 9*l.* 9*s.*—James the Fourth's Edinburgh groat, 9*l.*—George the Fourth's pattern crown, published by Whiteaves, 10*l.*—Pattern guinea of Anne, 20*l.* 10*s.*—George the Third's pattern for a two-sovereign piece, 10*l.* 10*s.*—George the Third's pattern for a five-pound piece, 30*l.* 10*s.*

MR. DOWELL sold, at Edinburgh, on Tuesday, a collection of coins, principally Scottish. A James the Sixth one-third lion, 1584, sold at 60*l.*—A two-thirds lion of James the Sixth, 1587, 50*l.*—Lion of Robert the Second, with the tressure, of which only another specimen is known, 12*l.*—James the Second, St. Andrew, 26*l.*—Half St. Andrew, James the Second, 14*l.*—Half unicorn, James the Fourth, 19*l.*—James the Fourth's quarter rider, 10*l.*—James the Fifth's écu, 15*l.*—Two-thirds bonnet-piece, 1540, 11*l.*—Ryal of Mary, 1555, 11*l.*—Half ryal, 1555, 13*l.*—Lion of James the Sixth, 1588, 14*l.*—Hat-piece of James the Sixth, 1593, 7*l.* The Scottish silver also realized large prices.

THE first issue of the Early English Text Society's books for this year will go out next week, and will consist of—1. In the Original

Series, Dr. Richard Morris's edition of the unique twelfth-century Homilies in Trinity College Library, Cambridge, with a photolithograph by Cooke & Fotheringham, and three unique thirteenth-century hymns to the Virgin and God, from the Corpus Library at Oxford, with musical notes, photolithographed by Taunt, transliterated (or transnoted) by Mr. A. J. Ellis, and modernized by Dr. E. F. Rimbault.—2. In the Extra Series, Part II. of the 'Complaynt of Scotland,' A.D. 1549, edited by Mr. James A. H. Murray. All the year's books are in type. The second issue is expected in June, and the third in September.

CAPT. CRAWLEY requests us to say that his new guide to whist, now in the press, will be entitled 'Whist for all Players.'

MESSRS. CASSELL, PETTER & GALPIN have in preparation a new work on the Horse, by Mr. Samuel Sidney, Manager of the Islington Horse-Show. It will be illustrated by coloured plates and wood engravings, and will treat of all matters pertaining to the horse, the selection of carriage and harness, the construction and fitting-up of stables, coach-houses, and harness-rooms, stable management, &c.

THE International Congress of Orientalists has announced a special meeting, or rather series of meetings, to be held in Paris, in July next, of persons interested in the study of the Japanese language and literature. The circular calling attention to this, and specifying the objects of inquiry and the regulations to be observed, is signed by Prof. Léon de Rosny, the well-known Japanese scholar, by Prof. Jules Oppert, and others. Here we may mention that M. De Rosny a short time ago made a translation, under the assumed name of Leone d'Albano, of a Japanese comedy—the first, we believe, ever translated into any European language, the title being as follows:—"Le Couvent du Dragon Vert, Comédie Japonaise, adaptée à la Scène Française, pour la Fête annuelle de l'Athénée Oriental, par Leone d'Albano." Of this publication, bearing the imprint "Nice, chez J. Gay et Fils," only a hundred copies were printed. An English Committee has, we understand, been organized in London, to assist in carrying out the objects of the Congress. Among the members are Dr. Birch, of the British Museum, Mr. Douglas, who has charge of the Chinese and Japanese books in the same establishment, and Dr. Reinhold Rost, of the Asiatic Society.

THE *Courrier de Vaugelas*, a fortnightly philological publication, suspended by the war, has just re-appeared, and considers the etymology of the words *à tire-larigot*, in *chanter à tire-larigot*, *boire à tire-larigot*. After having dismissed the more or less far-fetched etymologies until now admitted, it concludes that the word is derived from the Greek *λάρυγξ*, and means to sing with extended larynx, or drink with stretched neck.

THE speeches of M. Jules Favre have been published, under the title of 'Conférences et Discours Littéraires.'

PROF. SABATIER was a little while ago summarily expelled from Strasbourg, for a lecture, "De l'Influence des Femmes sur la Littérature Française," in which he had said: "La femme allemande est douce, patiente, et même passive. . . . Son individualité a quelque chose de la cire, qui est bien capable de recevoir, mais non de donner

une empreinte." Either from malice or mere ignorance, the reporter of the *Courrier du Bas-Rhin*, published in both languages, written *pâte* instead of *cire*, and translated it in the German column by "eine fette Pastete." The idea of comparing German ladies to the world-renowned fat-goose-liver Strasbourg pie, was not to be condoned by the conquerors of Alsace; hence their anger. The lecture has now been published in Paris, by MM. Sandoz & Fischbaker.

ON the 5th of next month the library of M. Burgaud des Marets is to be sold by auction in Paris. The collection consists exclusively of books written in dialects. The Basque, for instance, contains 293 items; the provincial idioms (Picard, Gascon, Languedocien, Provençal, &c.), 1,197; Christmas Carols or Noël's, 96. The Bas-Breton books number 241; and the provincial dialects of Spain, Italy, England, &c., are fairly, although sparingly, represented. The Rhetoromanche books, so scarce and so eagerly sought for, are numerous and well selected. The catalogue of this Bibliothèque Patoise is published by M. Maisonneuve.

M. MARIETTE has returned to Paris from Egypt, and has brought with him the fourth volume of his work on Denderah, the second of his Abydos, the third of the papyri, and forty plates for his collection of monuments. He has found the remains of the great Temple of Ptah or Hephaestum, at Memphis. On the eve of his departure we regret to learn that he had lost his daughter, after a long illness. The activity of the French Egyptologists will be further seen from the proposed publication of the monuments of the Louvre by M. Maspero.

SCIENCE

Harvesting Ants and Trap-door Spiders. By J. T. Moggridge, F.L.S. (Reeve & Co.)

ONE remarkable result of Mr. Darwin's writings, which forms a striking testimony to their value, is the interest and importance which, through them, has become attached to a class of observations that had fallen somewhat into disrepute among our most scientific naturalists. Mr. Darwin has not only the knack of utilizing the waste materials, the shavings and sawdust of other men's workshops, but he seems to us to have raised to an altogether new position of dignity the old "gardener" type of naturalist, such as was White of Selborne. The study of the habits and activities of all kinds of creatures had, during the rapid development of comparative anatomy, histology, and experimental physiology, fallen greatly into the shade. On the other hand, such study is now recognized as of paramount importance for the further elucidation of the operation of natural selection, in producing new species. Hence a large portion of that interest with which biologists look to the completion of Dr. Dohrn's zoological observatory at Naples; hence the renewed interest in Mr. Siebold's studies on wasps; and hence the great value of these very charming studies, carried out by Mr. Moggridge during successive winters passed at Mentone.

What the author has to tell us about harvesting ants, is to the following effect. Botanists are pursuing inquiries into the ways in which seeds get transported from one place to

another, or accumulated and restrained from germinating. Mr. Moggridge, hearing a discussion on this matter, suggested that the ants which he had seen at Mentone carrying seeds to their nests might be important agents. He was not a little surprised to learn that our highest entomological authorities deny that European ants ever do accumulate seeds. All the pretty fables and allusions of classical writers, and of Solomon himself, have been declared to be fantasies. Such able observers as Messrs. Huber, Gould, Kirby and Spence, and Frederick Smith, could find no warrant for them in fact. However, there are on record cases of the storing of grain by Indian and American ants, the latter not failing to make naturalists and others aware of their presence, since some are described by a traveller as "emptying an entire sack of maize in a single night." Our author, on returning to Mentone in October, 1871, at once set to work to establish the existence of these harvesting ants on the Riviera. He has dug up their nests, examined carefully the galleries and the special "granaries" which they make for the storing of seed. He has carefully identified all the varieties of seed to be met with in these stores, and gives a list of the plants from which they were derived, belonging to eighteen different natural families. Excellent plates illustrate the description of the nests and granaries. It appears that there are three different species of harvesting ants about Mentone; the commonest is the *Atta structor*. Mr. Moggridge made experiments on these and other ants by strewing seed in their way. The harvesters collected it and carried it off to their granaries. Some English ants at Richmond once carried off violet seeds offered to them; but they were speedily dropped, and the author supposes that the ants had mistaken the seeds for larvæ, which they strongly resemble. He once deceived a troop of Mentone harvesters with porcelain beads, but they also soon found out their error. The harvesters do not merely collect any seed which come in their way, but go and gather it for themselves, climbing up, for instance, the stalks of a plant of shepherd's purse, biting off the capsules, which fall then to the ground, where a set of ants are ready to take out the seeds and transport them. An American harvesting ant is supposed to go so far as to plant and cultivate its own cereals, keeping a ring of well-tended rice-grass round its nest, from the neighbourhood of which it carefully removes all intruding weeds. Just as some ants, and other Hymenoptera which store up insects as food, paralyze their victims by appropriate injury to the nervous system, which destroys locomotive power but leaves life, and thus avoids the decomposition accompanying death, so the harvesting ants, in many cases as observed and figured by Mr. Moggridge, and recorded by Roman naturalists too, bite off the radicle of germinating seeds, which are then stored up in a safe condition. It is even suggested that such seeds are moistened in order to cause them to germinate and produce sugar—are, in fact, submitted to a "malting" process. Mr. Moggridge, besides digging up nests, watched diligently the proceedings of the ants round about them, and also succeeded in establishing a colony in a glass-jar in his study, carefully feeding them and noting their habits. The ants are often seen bringing

up the seeds from their granaries and spreading them in the sun to dry, after which they take them back again. A large number of seeds in the granaries are quite uninjured, not bitten at all, and sprout if properly set. But for some reason, which is not clear, they remain as inert as the germinated bitten seeds as long as they are in the granaries. There is no doubt whatever in our author's mind that the ants feed on the seeds; he has seen them eating. At the same time he admits that he never has detected starch in the ant's stomach on trying with the microscope and the iodine test. These ants form kitchen-middings. One can tell the nest of a harvesting colony by the accumulated refuse of seeds, husks, capsules, and radicles. Like many other ants, the harvesters are terribly pugnacious. The author acted as special-correspondent in a war which lasted for some months. Day after day as he visited the spot, a fierce struggle was going on, dead bodies covered the ground, and it was only after the most protracted contest that the triumph of one colony and the spoliation of the granaries of the defeated party put an end to this episode of "serene and peaceful nature." It does not appear that harvesting ants ever make use of aphides or cocci to provide them with sweet food, nor do they feed on sweet exudations of plants, as do nearly all other ants. Mr. Moggridge suggests that in southern countries where the harvesters occur, conditions have been favourable to the race of ants, but that the multiplication has produced a pressure—a rise in the price of sweet exudations and aphides, leading to such fierce competition for food and struggle for existence as that noticed above. Hence, some have availed themselves of the sugar contained in seeds, to which objects their attention might first have been drawn by a resemblance to their own larvæ, and this habit, at first, perhaps, exceptional, has become characteristic of some species. There are nineteen species of harvesting ants recorded altogether, and it is important to observe that they all belong to one family, the Myrmicineæ, and would all have been placed in one genus, *Atta*, by Fabricius. Still more important is it to note, as bearing upon the development of the seed-storing habit (or instinct), that there are other ants which occasionally collect seeds, but are not known to store them in granaries. Mr. Moggridge thinks it likely "that in hot climates the division between harvesters and non-harvesters may be bridged over by a complete chain of intermediates." No harvesting species is yet known to occur in England. We do not doubt that it is to Mr. Moggridge, and will be to many readers, not the least part of the satisfaction derived from his labours, that he has rehabilitated a long-familiar and pleasing belief, whilst he has vindicated the truth of many a well-turned allusion, such as those which he quotes from Hesiod, Æsop, Horace, Virgil, Plautus, and Ælian.

Next as to trapdoor spiders. It is a strange thing that they were first discovered in the New World—in Jamaica—and only afterwards observed in Europe, first at Montpellier, and then in Corsica and Italy. A parallel case of overlooking what was under the hand whilst wondering at the same thing brought from a great distance, was exhibited in the discovery of the Hyalonema, or glass-rope sponge, which came to European museums first from Japan,

and was declared by some people to be a clever manufacture of the Japanese. Five or six years ago, the very same thing was shown to be known to Portuguese fishermen, who were in the habit of bringing it up in deep-sea fishing for sharks off Setubal, and our deep-sea dredgers have made us acquainted with its living condition and mode of occurrence. Systematists now recognize thirty-six different species of trapdoor spiders as occurring in the Mediterranean region. Of these the nests are known only in eight species. Mr. Moggridge had his attention drawn, by the Hon. Mrs. Richard Boyle, to the remarkable features presented by these nests in their construction and mode of concealment. Four species, occurring at Mentone, form the subject of his studies, and their nests and much else are admirably illustrated in the large coloured plates of this volume, having been prepared from what were evidently most carefully executed drawings. Our space does not permit us to do more than point out that Mr. Moggridge and Mrs. Boyle have discovered two quite new types of trapdoor-spider's nest, whilst four in all may be recognized. In the two types commonly known the nest consists of a long subterranean, nearly vertical pit, lined with silk, and closed by a hinged lid. One of Mr. Moggridge's new types has a second lid or valve half way down the tube, whilst the other has not only a second lid, but a branch tube running out from the chief tube, the entrance to this branch tube being closed by the falling back of the second lid. One can imagine how such a side-passage may serve the spider in good stead, when, in spite of all her efforts to keep the inner door closed, some intrusive lizard or centipede forces it back. She, feeling further resistance useless, lets the door go and darts up the lateral passage, the entrance to which is neatly and mysteriously closed by the new position of the door. Her enemy goes straight to the bottom of the primary tube, and, finding nothing there, returns disappointed. Such is a possible explanation of this curious piece of construction, to which, however, Mr. Moggridge is too philosophical to commit himself rashly.

The genuine enthusiasm of our author for his subjects of study will meet with the sympathy of all naturalists, and, indeed, of all who know what it is to push forward the bounds of knowledge—in short, to explore.

"I greatly envy those," he says, "who are able to travel, and who have it in their power to investigate the habits of these creatures at several widely separated points; for there seems every probability that other new types of nest remain to be detected in warm climates, some of which may, perhaps, exceed those we have been here studying in beauty of workmanship and adaptation; it is, at least, certain that an abundant harvest of interesting facts in the life-history of trapdoor spiders remains yet to be gathered in."

Elsewhere he remarks:—

"There are not wanting those among the many winter visitors of the South who have time in abundance, or super-abundance, at their disposal, and might help to clear up these and many other mysteries; and to them I would strongly recommend the study of the habits of plants and animals as a pastime, if nothing more. The way is open; it is not difficult to follow, and it leads to very pleasant places."

We trust that Mr. Moggridge's example and good counsel may bear fruit.

Papers on Electrostatics and Magnetism. By Sir William Thomson. (Macmillan & Co.)

THIS is a collection of most valuable papers on electricity and magnetism, written by Sir W. Thomson during a period of thirty years, extending from 1842 to 1872. Most of the papers have been published in magazines, or in the Transactions of learned Societies. Nearly one-half of the volume is occupied with papers relating to a mathematical theory of magnetism, the first part of which was published in the *Transactions* of the Royal Society for 1849 and 1850. The papers on electricity do not by any means form so continuous a treatise, but are more or less disconnected. Every student of the subject, however, will be glad to have these articles thus collected in an easily accessible form, for they are all important, and, of some, it is not too much to say that their importance in the science of electricity can hardly be over-estimated. The subject of electrical measurements is one which Sir W. Thomson has brought within the field of exact science, and which may be fairly said to be due entirely to him. His papers on this subject, reproduced in the present volume, will be found peculiarly instructive. There is, probably, no scientific man of the present day in whom the union of mechanical inventiveness and analytical power is more striking than Sir W. Thomson.

The Atmosphere. Translated from the French of Camille Flammarion. Edited by James Glaisher, F.R.S. (Low & Co.)

THE English translation of this work is an improvement on the French original, inasmuch as it is considerably abridged, a good deal of the "fine" writing, which had no particular meaning, has been omitted, and inaccuracies in the original have been corrected. The chief worth of the book is that pointed out by Mr. Glaisher in the Preface, namely, that it "covers ground not occupied by any one work in our language." The illustrations, which are exceedingly well executed, are reproduced from the French edition; but their character is such as rather to please the eye of the reader, as he turns over the pages of the book, than to impart information or to elucidate the text. There is no doubt, however, that a very considerable amount of information is collected in this work, and we can recommend the present translation as undoubtedly superior to the French original, and freed from several of its more obvious blemishes. To all that Mr. Glaisher has done in connexion with it we must accord the highest praise. His notes are always instructive, and, sometimes, trenchant. At page 37, the author says, speaking of ascents to great elevations, "Upon reaching the regions where the air is much rarefied, the limbs swell, and the blood has a tendency to force its way through the skin, in consequence of the want of equilibrium between its own tension and that of the external air." This statement appears without qualification in the French edition. In the English edition there is the following note by the editor: "I have neither experienced any of these symptoms myself, nor have I observed them in others." The book is more suitable to the dabbler in science than to the scientific reader, although some interesting statistical facts are, undoubtedly, collected in it.

PROFESSOR LIEBIG.

On Friday, the 18th of April, we heard from private sources that Liebig was ill, and on Saturday morning we saw in the newspapers the sad intelligence of his death on the previous evening.

The present generation still knows the name of Liebig, but it knows it only as the echo of a fame which thirty years back was about equal to that of Alexander Von Humboldt. Such fame could be obtained by the Professor of a small German University only through labours of the highest importance. It is impossible, in the narrow compass of one article, to give an outline, however imperfect, of the services rendered by such a man as Liebig to humanity. All we can do is to mention a

few of the works by which his name will be remembered as long as science is cultivated. When Liebig entered on the study of chemistry, the analysis of an organic substance was regarded as an operation of the greatest difficulty, requiring much skill and special knowledge. Its performance took a couple of days, and only masters of the science dreamed of undertaking such tasks. Liebig simplified and perfected the processes to such a degree that an analysis which, on the old plan, required days for its execution, could be done by his improved methods in a few hours, and this even by persons not possessing more than ordinary skill. From the time of that discovery (1830) the progress made in organic chemistry has been most remarkable, and we are still advancing with a speed that increases yearly.

The reputation of Liebig was thus established fully forty years ago. Students came from all parts of the world to the laboratory at Giessen, and many of the most distinguished English chemists received their early education.

In 1834, Liebig, jointly with Prof. Wöhler, of Göttingen, published a Report of researches on the Benzoyl series, by which they furnished most important evidence in favour of the doctrine of compound radicals, a doctrine which has had the most profound influence on the development of chemistry. The British Association for the Advancement of Science requested Liebig, in 1837, to draw up a Report on the state of organic chemistry. The investigations which he undertook, in consequence of this request, led to results and views which were given to the world in his book, 'Die Organische Chemie in ihrer Anwendung auf Agricultur und Physiologie.' Whether some of the theories which are promulgated in this work are right or wrong, may be a question, but the work produced a great effect, not only on scientific men, but also on agriculturists. A mighty impulse was suddenly given to the study of agricultural chemistry. Investigations were commenced, and are still carried on in England and Germany, in a systematic manner, and on a very large scale, with a view to finding out the most favourable conditions on which the culture of the different descriptions of corn depends. The results already obtained are of national importance, and Liebig must be named as the real originator of this movement. Accordingly, his name was known far beyond the narrow circle of scientific men. Between 1840-1850, his fame seems to have reached its culminating point. In 1851 he accepted the Professorship of Chemistry at the University of Munich. He died in the Bavarian capital, on Friday, the 18th day of April, aged nearly seventy years.

ARMED EXPLORATION.

THE true story of Baker's expedition cannot be known for a long time to come. It is possible that the report of his death is without foundation, and that even his reverses have been exaggerated. But I think it can scarcely be denied that he has found more difficulty in marching through Central Africa with an army than when he travelled in a weak and comparatively defenceless condition. Now, as African exploration is being pursued with as much energy as ever in this country, and as Germany has entered the lists, it may be useful to point out a fallacy, which is all the more dangerous because it is one to which explorers themselves are frequently inclined. I mean the policy of armed exploration. The remarks which I make do not apply to the case of Sir Samuel, whose expedition was, perhaps, as purely military as that of Napier in Abyssinia; but if the gallant and experienced Baker has failed even to reach a certain point with a large armed force at his back, we may surely infer that exploring expeditions will not succeed any the better by adopting the military character.

When a traveller in Africa is detained against his will for weeks, or even months, at the court of some petty and barbarous chief, he often thinks to himself, "If I had but fifty good men, and true, I would soon be a free man." And when he returns to England he is apt to declare that he

will never travel in Africa again unless he is able to fight his way. Something of that kind Sir Samuel said to me before his present expedition was arranged; but he has not, I fear, found this second journey any more easy than the first, and I will mention some similar cases. Mungo Park, the first great African explorer, started from the Gambia for the Niger. On his way he was captured and robbed by the Moors, who are white men like ourselves. Escaping from these, he entered the negro country, and, although he had nothing of value except the brass buttons on his coat, he was able to reach the Niger, to travel down its banks for some distance, and to return to the Gambia, subsisting all that time on the charity of the blacks. Yet he believed in armed exploration. He started again from the coast with forty European soldiers, and not a man returned home. The next case is that of Richard Lander. He travelled with Clapperton, as his servant, to Sackatoo, in the heart of the Soudan; there his master died, and he returned in safety to the coast. He went again with his brother from Badagry to Boussa, and travelled down the Niger to the sea. He was made a prisoner, and treated badly enough, still his life was not threatened. Lastly, he joined a steamer expedition, which forced its way up the Niger, in defiance of the natives, and Lander was killed. Again, the Baron Van der Decken travelled in East Africa with success, and ascended the mountain Kilimanjaro. He went out again with a steamer expedition, and attempted to force his way up the rivers of the coast, and he also came to a violent end. There is not a single instance on record of armed explorations obtaining success. Caillié was successful; he travelled in disguise. Barth was successful; he placed himself in the power of the natives. The gigantic journeys of Livingstone were those of a defenceless, unprotected man. Burton and Speke, and afterwards Speke and Grant, opened up new roads by patiently enduring the delays and vexations, and black-mailing of African chiefs. I therefore venture to assert that all attempts to fight a way into the unknown regions will be attended with bloodshed and disaster, not only for those who make the attempt, but also for those who follow in the path of such expeditions. Blood-feuds descend from generation to generation, and whenever a savage has been killed by a white man, his clan or tribe will murder in return the first white man who comes within their power. Thus Mungo Park shot people on the banks of the Niger, near Timbuctoo, as he sailed down the river, and Major Laing (as Barth ascertained) was killed in revenge.

I do not mean to say that expeditions should never be armed. In certain regions of Africa the roads are infested by highwaymen tribes, and in other parts the natives will abstain from troubling a party which they see is dangerous to meddle with. But the traveller must not suppose that, because he has armed men in his train, he can hope to escape the paying of tribute, or the tedious detentions of the way; it is better to put up with these necessary nuisances of African travel than to resort to the fortune of war, for a single well-planted ambushade may destroy his expedition, and he will find, after all, that, when it comes to actual fighting, his soldiers will often throw down their muskets and leave him in the lurch.

WINWOOD READE.

SOCIETIES.

GEOLOGICAL.—April 9.—His Grace the Duke of Argyll, President, in the chair.—Messrs. T. M. Smith, A. Liversidge, M. R. Bigge, and J. Milne, were elected Fellows.—The following communications were read: 'Lakes of the North-Eastern Alps, and their Bearing on the Glacier-Erosion Theory,' by the Rev. T. G. Bonney, and 'On the Effects of Glacier-Erosion in Alpine Valleys,' by Signor B. Gastaldi.

SOCIETY OF ANTIQUARIES.—April 23.—*Anniversary Meeting.*—The President delivered his annual address, which contained the usual obituary

notices of Fellows deceased between the 5th April, 1872, and the 5th April, 1873. The following were elected as Officers of the Society:—Eleven Members of the Old Council: Earl Stanhope, *President*; the Dean of Westminster, Col. A. H. Lane Fox, J. Winter Jones (*Auditor*), *Vice-Presidents*; F. Ouvry, *Treasurer*; A. W. Franks, *Director*; Lord Henniker and O. Morgan, *Auditors*; W. D. Cooper, J. Evans, and J. Major. Ten Members of the New Council: G. W. G. Leveson Gower, *Auditor*; F. W. Burton, R. W. Grenville, R. H. Major, A. Nesbitt, C. S. Perceval, R. Reeve, W. Smith, the Bishop of Winchester, W. M. Wylie; and Mr. C. K. Watson, *Secretary*.

NUMISMATIC.—April 17.—W. S. W. Vaux, Esq., President, in the chair.—Mr. H. W. Henfrey exhibited an unpublished Chinese *Tsuen* of Seuen-tung, the sixth emperor of the present (or T'at-sing) dynasty, who reigned 1820-1850.—Mr. H. Christie exhibited, on behalf of Mr. Strickland, a specimen of the Gun-money of James the Second, struck in silver; also a silver coin of Emanuel the First, King of Portugal.—Major Hay exhibited seven small brass coins of the Empress Theodora, one of which was of an unpublished type.—Mr. Henry Webb exhibited a false coin of the Empress Matilda, the mother of Henry the Second, with the obverse legend *MAVILDE REGINA*. As this is not the only one which has lately been brought under the notice of numismatists, collectors should be on their guard against these ingenious forgeries.—Mr. Hoblyn exhibited a pattern, in silver, for a farthing of Charles the Second, bearing date 1676.—Mr. T. J. Arnold read a paper, by himself, 'On a Symbol which occurs on some Coins of Aigiale, in the Island of Amorgos, and other Cities.' This type, which has only lately been explained, is a cupping-glass, resembling a vase reversed, without handles, and with a ring at the top. It was called in Greek *σικύα*, and is an attribute of Asklepios. This instrument is also represented on the monument of Jason, a physician, in the British Museum, by the side of the patient whom Jason is curing. Mr. B. V. Head read a paper, communicated by Mr. C. Patrick, 'On the Annals of the Coinage of Scotland, A.D. 1543-1567.'

ENTOMOLOGICAL.—April 7.—Prof. Westwood, President, in the chair.—Mr. E. C. Lefroy was elected a Member.—Mr. Champion exhibited specimens of *Tribolium confusum* and *Ptinus testaceus*, which he had observed in collections mistaken for *T. testaceum* and *P. fur*.—Mr. Verrall exhibited several new species of Diptera, belonging to the families Asilidae and Syrphidae, taken in Britain.—Mr. McLachlan stated that he had been informed by Lord Walsingham that he had observed dragonflies, in California and Texas, preyed upon by other large insects, which seized them whilst flying through the air. The latter were, no doubt, some species of Asilus, but it was the first time he had heard of dragonflies being preyed upon by other insects, as they had hitherto been supposed to be free from such attacks.—Mr. F. Smith made some remarks on a species of Pentatoma, sent from Calcutta by Mr. Rothney, which was of the same colour as the bark of the tree on which it was observed in great numbers.—Major Parry communicated a paper 'On the Characters of Seven Nondescript Lucanoid Coleoptera, with Remarks on the Genera Lissotes, Nigidius, and Figulus.'—Mr. F. Bates communicated 'Descriptions of New Genera and Species of Tenebrionidae, from Australia, New Caledonia, and Norfolk Island.'—Mr. Müller read some interesting remarks on the habits of the Cynipidae, communicated to him in a letter from Mr. W. F. Bassett, of Waterburg, U.S.

CHEMICAL.—April 17.—Dr. Odling, President, in the chair.—The President called upon Dr. Debus to deliver his lecture 'On the Heat produced by Chemical Action.' In his discourse the speaker considered the relation existing between the chemical affinity of the metals and the amount of heat they develop during oxidation or combination

with chlorine, iodine, &c., and also the various interesting conclusions which may be drawn from the thermic results obtained by the solution of salts, especially noticing that, in double decomposition taking place in solution, those compounds are always produced which develop the greatest amount of heat.

ANTHROPOLOGICAL INSTITUTE.—April 22.—Prof. Busk, President, in the chair.—Mr. J. H. Lamprey was elected a Corresponding Member, and Mr. G. Hartley was elected a Local Secretary for St. Paul de Loanda.—The following papers were read: 'The Religious Beliefs of Ojibois or Santeux Indians resident in Manitoba and at Lake Winnipeg,' by Dr. P. A. Reid; 'Rock Inscriptions in Brazil,' by Mr. J. Whitfield; 'On the predominating Danish Aspect of the Local Nomenclature of Cleveland,' by the Rev. J. C. Atkinson;—and 'Remarks about the Consecration of the Serpent as an Emblem but not an Object of Worship among the Druids.'

MEETINGS FOR THE ENSUING WEEK.

- MON.** Actuaries, 7.—'Origin and Nature of the Limited and Contingent Interests in Property, usually Submitted to Actuaries for Valuation,' Mr. C. J. Bunyon.
— Society of Arts, 8.—'Wines, their Production, Treatment, and Use,' Lecture II, Mr. J. L. W. Thudichum (Cantor Lecture).
— Geographical, 9.—'Probable Existence of Unknown Lands within the Arctic Circle,' Capt. Sherard Osborn.
TUES. Royal Institution, 3.—'Music of the Drama,' Mr. Dannreuther.
— Civil Engineers, 8.—'The Kilmory railway,' Mr. W. Fole.
— Society of Arts, 8.—'British Settlements in West Africa,' Mr. Pope Hannay.
WED. Literature, 4.—'Anniversary.'
— Society of Arts, 8.—'Condensed Milk Manufacture,' Mr. L. P. Merriam.
— Geological, 8.—'Permian Breccias and Boulder-Beds of Armagh,' Prof. E. Hull; 'Geological Notes upon Oriskany West,' Mr. G. W. Stow; 'Bivalve Entomotheca, chiefly Cypridina, of the Carboniferous Formations,' Prof. T. K. Jones.
THURS. Royal Institution, 3.—'Annual.'
— Chemical, 8.—'Zirconia,' Mr. J. E. Hannay; 'New Class of Explosives,' Dr. H. Sprengel.
— Linnæan, 8.—'Cinchona,' Mr. J. E. Howard.
— Royal, 9.—'Antiquaries, 8.—'Certain Religious Guilds,' Mr. J. G. Nichols.
FRI. United Service Institution, 3.—'Voyage of H.M.S. Challenger,' Dr. W. Carpenter.
— Archaeological Institute, 4.
— Philological, 8.—'Robert of Brunne's Chronicle in reference to some Points in English Pronunciation,' Mr. A. J. Ellis.
— Royal Institution, 8.—'Alcohol from Flint,' Prof. Reynolds.
SAT. Royal Institution, 3.—'Ozone,' Prof. Odling.

Science Gossip.

A SCHEME is under consideration, which has been suggested by Surgeon-Major Logie, of the Blues, Senior Surgeon of the Household Brigade, for the amalgamation of the whole of the regimental hospitals of the Guards into one general hospital, with a military medical school attached to it.

THE Rhind Lectureship on Archaeology will shortly be added to the permanent institutions for the advancement of science in Edinburgh, Mr. A. H. Rhind having bequeathed the reversionary interest of the estate of Sibster, in Caithness, to the Council of the Society of Antiquaries of Scotland for the foundation of such a lectureship.

THE annual meeting of the Iron and Steel Institute will be held at Willis's Rooms, on Tuesday, Wednesday, and Thursday in next week.

MR. W. CHANDLER ROBERTS, chemist to the Mint, has recently succeeded in preparing chloride of silver in the form of a flexible horny substance, which presents, in its physical properties, a striking resemblance to the native chloride of silver, known to the mineralogist as Kerargyrite, or Horn-Silver.

M. A. BECHAMP brought forward, at the *séance* of the Académie des Sciences, March 31, a very curious paper, 'On the Milk of Cows.' His object being to prove that, from the moment when drawn, alcohol and acetic acid are found in the milk, and that the quantity goes on increasing as the milk is kept. The author considers that alcohol and acetic acid are produced in the mammary glands by the action of the Microzymas on the glucogenous matters of the milk.

L'Institut, for April 6, publishes a paper, by M. E. Vicair, objecting to the cyclonic theory of the formation of solar spots proposed by M. Faye. The objections raised are deserving of much attention.

M. GUSTAVE ROSE communicated to the Académie des Sciences de Berlin a valuable memoir, 'On Graphite and Diamond.' It deals chiefly with the conditions produced by calcining those bodies

with and without the presence of air. It is published in *L'Institut* for April 6.

Les Mondes, for April 10, has, amongst other papers and notices of interest, one by Dr. Sacc, Professor in the Academy of Neuchâtel, 'On Fermentation and Ferments,' and 'Researches on Magnetism and Electro-Magnetism,' by M. Trève; also a useful list of all the communications which have been made to the Academy of Sciences of St. Petersburg during the year 1871-72.

A REPORT on some official explorations in the Hünengraber, on 'Giants' Graves,' in the Island of Sylt, off the western coast of Schleswig, has been recently published by Herr Heinrich Handemann, the Conservator of National Antiquities in Schleswig-Holstein. These barrow-diggings were undertaken in the course of 1870, 1871, and 1872. Some of the mounds appear to have been merely cenotaphs, whilst others are true burial-mounds, referable to the early part of the bronze age, when the body was deposited unburnt in a stone cist; in some cases the burial has been by cremation. Among the objects deposited with the dead are weapons of flint, bronze swords and daggers, and personal ornaments in gold and bronze. All the objects brought to light during these researches are deposited in the Museum of National Antiquities, in Kiel.

THE Paraguayan Minister, Señor G. Benites, has authorized Dr. Leone Levi, Consul-General of that country in London, to organize a special commission, consisting of a geologist, a botanist, and an economist, to proceed to Paraguay for the purpose of examining its resources and reporting thereon.

THE Statistical Report of the United States National Association of Ironmasters, for 1872, states that 199 new works have been established during the year, and 2,300,000 tons of pig-iron made. From this Report we gather that a solution of gum catechu has been most successfully used to prevent incrustations of lime, from lime-charged waters, on the iron-plates of steam-boilers.

THE Rajkumar College, which was established some years ago by the native chiefs for the education of their sons, and which has for its Vice-President an able and enterprising Hindu member of University College, London, Mr. M. A. Thurkhud (formerly Thurkhudakar), is likely to do some good work in the province. The native chiefs have just subscribed 2,600*l.* for the School of Industry suggested by Mr. Thurkhud, and new sets of physical and chemical apparatus have been ordered from London. A society for general antiquarian, philosophical, and scientific work connected with the province has also just been founded. A few members are working at a very interesting question, the origin of some of the Kattiawar races; and Mr. Thurkhud proposes to make a thorough exploration of the chain of hills which runs due east and west through the province, beginning at the Gulf of Cambay, and ending on the western coast. Mr. Thurkhud believes this chain to be a collection of extinct volcanoes. The greater part of it passes through the forest of the Geer, a very unhealthy place, tenanted by wild beasts. A good naturalist, Capt. Sturt, of the 7th Regiment, will probably accompany Mr. Thurkhud in his journeys.

AN excellent article, on 'Controlling Sex in Butterflies,' has been contributed to the March number of the *American Naturalist*, by Mrs. Mary Treat. This lady, having experimented upon large numbers of *Papilio asterias* and other species, concludes that the larvæ, if under fed, are almost sure to develop into males, whilst, if freely fed, they are equally certain to become females.

How we digest starch, and other carbohydrates taken as food, has been carefully studied by Herr E. Brücke, and his observations have been published by the Vienna Academy. The author finds that after a meal of starch the stomach contains a large quantity of amiduline, or soluble starch, and of dextrine, but nothing more than mere traces of sugar. The conversion of the insoluble starch into this amiduline appears to be brought about by the

action of the acid of the gastric juice, whilst the formation of the dextrine is attributed by the author to the lactic-acid fermentation which the starch suffers in the stomach. Remembering how readily sugar may be formed from starch by the action of the saliva, it seems curious that so little sugar is found in the stomach; but this is, no doubt, due to the acid of the gastric juice, which seems to check the diastatic effect of the salivary secretion. Sugar always occurs, however, in the small intestine.

ACCORDING to a communication by Prof. Hallier, in the *Zeitschrift für Parasitenkunde*, a new potato-disease made its appearance last autumn at Apolda, near Jena. In this new form of disease the fungus attacks at once the tuber, and not the leaves.

FROM some experiments made in Berlin, with the view of determining what damage is really done to the roots of trees and shrubs by coal-gas escaping from pipes and permeating the soil, it has been found that even so small a quantity of gas as 25 cubic feet per day, distributed through 576 cubic feet of earth, rapidly killed the rootlets of all trees with which it came in contact.

THE monthly journal, entitled *Matériaux pour l'Histoire Primitive et Naturelle de l'Homme*, devoted to pre-historic archaeology and kindred subjects, has taken a slightly-altered form. M. Trutat, the Curator of the Museum at Toulouse, has been compelled to retire from the editorship, and the journal is now in the hands of M. Cartailhac, assisted by MM. Cazalis de Fondouce, Chantre, and Marinoni. The first number under the new management contains some excellent matter, and there is a marked improvement in the illustrations.

DR. OSWALD HEER, of Zurich, has published a paper 'On the History of Flax, and its Culture in Pre-historic Times.' He finds the original home of the cultivated flax along the shores of the Mediterranean. It can be shown that the plant was cultivated in Egypt 5,000 years ago. Flax is found among the remains of the oldest pile-dwellings in the Swiss Lakes, where neither hemp nor wool has been discovered; and it is probable that the old lake-dwellers received the flax-plant from the South of Europe.

M. A. OLLIVIER has called attention to the successful acclimatization of the *Eucalyptus globulus* in Algeria and Southern Europe. This Australian tree grows rapidly and forms fine timber, whilst the leaves yield a volatile oil found to be of value in medicine. The tree seems also to contain a bitter principle, which has been proposed as a substitute for quinine, but hitherto without success.

THE German expedition to Lower Guinea and Central Africa will, says the *Spensersche Zeitung*, start in a few weeks. The expedition is stated to be well organized, and fitted with every scientific appliance.

FINE ARTS

INSTITUTE OF PAINTERS IN WATER COLOURS WILL OPEN, on MONDAY NEXT, their THIRTY-NINTH ANNUAL EXHIBITION. Admission, One Shilling. Gallery, 35, Pall Mall. JAMES FAHEY, Secretary.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SIXTY-NINTH ANNUAL EXHIBITION WILL OPEN on MONDAY NEXT, April 23, 5, Pall Mall East.—Admission, One Shilling. ALFRED D. FRIPP, Secretary.

NOW OPEN.—THE SUMMER EXHIBITION OF THE SOCIETY OF FRENCH ARTISTS, 164, New Bond Street.—Eugène Delacroix's great Picture, of the 'Death of Dardanurus,' and Jules Dupré's 'Southampton Meadows,' are NOW on VIEW, at the above Exhibition. Admission, One Shilling, from Ten to Six. CH. DESCHAMPS, Secretary.

DORÉ'S GREAT PICTURE OF 'CHRIST LEAVING THE PRETORIUM,' with 'Triumph of Christianity,' 'Christian Martyrs,' 'Francisco de Rimini,' 'Neophyte,' 'Andromeda,' &c., at the DORÉ GALLERY, 35, New Bond Street. Ten to Six.—Admission, 1*s.*

Colour. By A. H. Church. Cassell's Technical Manuals. (Cassell, Petter & Galpin.)

PROF. CHURCH possesses, at least, one great qualification for writing such a book as this. He thoroughly understands his subject; and

he consequently knows what may, with the least possible loss, be left out in an elementary treatise. He has succeeded in showing that such a work need not be crude, nor devoid of illustrative matter. The contents of this volume are, of course, rather scientific in their nature than artistic, *i.e.* artistic in a painter's sense of the word, for, if the subject is to be thoroughly dealt with, its treatment could not be artistic without being scientific, although its applications are in all respects artistic. Our author first discusses the elements of the laws of the reflexion of light, of which the great, all embracing principle is, that the angles of incidence and reflexion are equal. The exposition of these laws is extremely neat and concise. Secondly, luminous bodies are dealt with, *i.e.* those which emit light; thirdly, the principles that regulate the transmission of light. The spectrum is next expounded, and is followed by an account of the production of colour and the mutual relation of colours. One of the most interesting chapters in this little book is that which gives a succinct account of Prof. Clerk Maxwell's new theory of colour, according to which scarlet, green, and blue, are the true primaries. The primaries usually received, although useful enough in a rough way as a sort of artistic rule of thumb, are not only found wanting when dealt with as pure colours of the spectrum, but, in some points, the theory which supports their position as primaries is absolutely contradicted by higher experience. Mr. Maxwell promulgated his theory before the Royal Society about eight years before; and in an elaborate treatise which we received four years ago, Mr. W. Benson came to similar conclusions. We did not escape blame for our comments on the principles enunciated by Mr. Benson, and it is therefore satisfactory to find Prof. Church suggesting a *via media*.

"For our own part," he remarks, "we regard Maxwell's experiments as conclusively proving most of the positions he has laid down, when pure coloured lights are the subject of comparison and experiment. Yet in actual work with pigments themselves, the older theory affords a more immediate, though often a less exact answer to any question which may arise."

Prof. Church does justice to his subject by giving, after the chapter on Mr. Maxwell's theory, another on the less complete, but more practical "red - yellow - blue" theory. He adopts it in the succeeding portions of this treatise; and it is not too much to say that the many persons who have been deterred from study of colour by the apparently abstract nature of the subject may resort with confidence to Prof. Church's book. We recommend to their attention, the author's remarks on the harmonies of seriation, on the harmonies of change, and on modification of colour by illumination. The concluding chapters, upon the effects of surface and structure in modifying colour, are, as might be expected from the extremely limited space which could be devoted to them, rather crude, yet still they are valuable, as far as they go. A good remark on stained glass presents in a popular way a fact which most students have observed, and to which we have often endeavoured to call attention:—

"Glass, being a vitreous and not a crystallized substance, does not present that extensive variety

of optical properties which characterizes many natural gems. It is, probably, on this account that the most perfect and uniform coloured glass is not by any means satisfactory or interesting from an artistic point of view. Very instructive examples of the bad effect of such glass are to be seen in many painted glass windows, especially in those which belong to the earlier period of the recent revival of Gothic art in this country. The blue and other glass is deep enough in colour, but lacks richness; it is thin and flat, though staring. There is no fluctuation of colour, no breaking up and scattering of the transmitted beams of light. The glass, to accomplish this, must be less perfect as a mechanical product of manufacture. If the colour be uniformly diffused throughout the glass, the glass must vary in thickness, its surfaces must be uneven; and striae and blebs only improve the effect. A glass which is absolutely perfect as glass, may be rightly devoted to the construction of optical instruments, but is incapable of realizing the poetry of colour."

We may add, that not only the "poetry," an ineffable quality of colour in this material, which we could hardly expect everybody to appreciate, but the true nature of colour itself, which it is the aim of stained glass to illustrate and glorify, are displayed only through undulations, so to say, and inequalities of tints, which are, of course, banished by using perfectly manufactured glass.

The ancients and men of the Middle Ages valued precious stones not, as we do, for their extreme brilliancy and the crystalline evenness of their tints, but for the richness of their colouring, which they developed by cutting and polishing *en cabochon*. We simply ruin this chromatic charm in jewels by facetting them according to their crystalline formation, and, attracted by their glitter, we waste their most precious characteristic. Artists consider the Koh-i-noor to have been simply spoilt by re-cutting.

EXHIBITION OF THE SOCIETY OF FRENCH ARTISTS, NEW BOND STREET.

THE pleasure which we feel on visiting this Exhibition is due to two circumstances,—the high character of most of the pictures it contains, and the sober aspect of the gallery, where the very frames and fittings have been considered with a view to a homogeneous effect. Nor is the small number of the paintings on view in any respect a disadvantage to the visitor or the contributors. We have protested many times against the injurious effects of the English practice of hanging as many pictures as the walls of our galleries will hold. Not only does such a mode of proceeding make the adoption of a low standard inevitable, but the visitor is wearied before he can gain even a faint idea of the more meritorious pictures in such crowded gatherings. It is no answer to say that the *Salon* annually comprises as many productions as nearly all our collections put together. The *Salon* is practically the sole exhibition of its kind in Paris,—one might almost say in all France,—and the standard of French artistic education, and with it, of course, of public taste, is much higher than is the case with us. The character of our picture-frames is "loud." In decorating the galleries artistic feeling is, except at the Royal Academy, unfortunately not taken into consideration, unless in an extremely crude way. The result frequently is garishness, fatigue to the eyes, and disturbance of the judgment. Usually, also, the high key of colouring adopted by our painters adds to, if it does not originate, the annoyance which visitors to our picture galleries experience.

It will be convenient to comment on the pictures now before us in their order on the walls, grouping each artist's works. A *Rocky Coast* (No. 1), by M. Bellenger, shows an inlet between dark brown rocks, filled with turbulent waves, that are driven

on by their fellows in the open sea. The water is admirably painted, and thoroughly expressive. The sky is an exquisite study in tone, while the rocks have place without form. The whole is a fine specimen of nature generalized almost to conventionality, and by no means to be understood as a transcript of nature in the limited English sense of the term. In *After Sunset* (97), the sands of a little bay are depicted with somewhat more simplicity and literalness than are apparent in No. 1. The colour and fine keeping of No. 103, *A Sandy Bay*, are deliciously artistic.—No. 2, by M. Millet, is erroneously named *The Chaff-cutter* in the Catalogue. It represents, with the exquisite felicity and harmony of colour and tone which distinguish the artist's works, a woman bruising hemp. She is clad in a deep-blue petticoat, and stoops at her work in an outhouse. This is a gem in its way: its repose, breadth, and sobriety; its wealth of tones, its perfect keeping, are most grateful to the eye. By the same artist are *The Spinning Wheel* (17) and *The Gooseherd* (31). We prefer the latter to the former. Both are charming as works of art.

Decamp's *Faggot-Bearers* (6) we have seen before, but not in England. It reflects truly the prevailing sentiment and mournful spirit of the great master who produced it, and faithfully represents his proper mode of painting. A gaunt old woman and her companion are staggering under their loads, in the dim alleys of a wood of indescribable trees, whose spindling trunks, admirably composed as studies of line, form a maze full of mysteries of light and shade, which are the more impressive the more we look into their depths. The trunks rise into the ghastly light of failing day, which shines from the upper regions of the air, illuminating the sparse leaves of autumn. Stick in hand, the foremost old woman slowly and painfully plods on her way; the other, so undefined is her form in the shadows, is only seen to exist there.—Delacroix's great picture, *The Death of Sardanapalus* (13), is well known to students. The king reclines on his couch in the midst of the pyre which he has ordered to be made to consume himself, his slaves, horses, and regalia. Some of the women—who, by the way, are far from being as beautiful as one could wish—are being put to death on the pyre; a magnificent horse receives a mortal stab from a bronze-skinned groom. This is a superbly dramatic design, a masterpiece of composition, and is noble and most effective. It shows a grand system of colour and chiaroscuro, and the vigour of treatment is extraordinary. In some respects it recalls Haydon's ideal of dramatic painting; would that Haydon had been able to express himself with the same technical power, this gorgeousness of colour, this breadth of chiaroscuro, and so much of all that is large and magnificent in style! At the same time, it must be admitted that 'The Death of Sardanapalus' is by no means free from Haydon's besetting sin, *melo-drama*. Yet, apart from the queer drawing of the figures and the ill-favoured women's faces, this is the truest possible representation of Byron's idea.

Isabey's *Launch of the Fishing-Boat* (14) is a broad, brilliant, and rich view of a sea-side village.—The pictures of M. Corot show exquisite art, the rarest feeling for silvery hues, subtle balancing of proportions in composing, a pervading halcyon sentiment of the most delicious and undefinable kind,—execution which is antithetical to anything that Claude would have thought of, and yet abounding in signs of a pathos and poetic elevation which Claude would have admired. M. Corot is more of a mannerist than Claude himself; and he is far more faithful to nature in the whole of his pictures than in their details. The super-subtlety of the pearly skies in this artist's pictures, whether they are flashed with rosy tints or stand in simple greys, are beyond description delightful to those who are capable of enjoying them at all. The only Englishman who has seemed to have a gleam of light of the same kind as that vouchsafed to M. Corot was Mason, who, in a wider scale of hues, and in bolder harmonies of tones and chiar-

oscura than those the Frenchman deals with, did wonders that are yet only half appreciated by the mass of Englishmen, and added a charm of sentiment in his figures, and a grace of design which were all his own. Besides, he occupied himself with a greater variety of subjects than M. Corot indulges in. The latter paints idyls of most exquisite and purely classic pathos, and, notwithstanding the names his pictures bear, never departs from idyllic themes. Mason made an idyl out of a gaunt, wind-tortured, rain-beaten Shropshire common. M. Corot's art is not less exquisite than Mason's, perhaps it is still more exalted; it is certainly subtler, and in its very abstractions is more powerful, more free from faults; it is, above all, never open to challenge by those who understand it at all—those who do not understand it are out of the question here. What can be said for them? except that they seem to be in a category with those to whom an ear for music has been denied. Let it be hoped Nature compensates them. The pictures by M. Corot now in view are: *A Quiet Hamlet* (21), comprising old cottages, ragged trees, old people standing about; high over all are summer-clouds, suffused with rose-light. Nothing can be more refined or purer than this work; few pictures offer fewer materials for description. *Silver Birches* (26), a sunny avenue, is the perfection of keeping and beauty of tone. In *Cows by a Pond* (36), elms, birches, a cottage on a mound, a silvery stream, and wealth of verdure, are all rendered and combined in magical harmony. *An Idyl* (53) justifies its name, possessing every element of subtle beauty. Even more successful than this is another *Idyl* (62), a glimpse of the sea-shore through a sylvan vista. *The Fisherman* (57) is absolute silver, perfect in air and tones, exquisitely and tenderly warm in colour. Notice the management of the foreground; observe the spirit of Claude combined with the peculiar felicity of M. Corot's manner at his best.

M. Fantin's *In the Twilight* (23) has in perfection the charm of harmonious keeping. His portraits of well-known artists, whimsically styled *Homage to Eugène Delacroix* (54), are slovenly in parts and flimsy throughout. The likenesses are striking; the affectation of one or two of the prominent sitters give an air of caricature to the work, which is not due to the artist. Works of this slight character, to escape the charge of being slovenly, must show greater power than this one does. We are much more charmed with M. Fantin's flower-pieces, notably *Yellow Chrysanthemums* (111) and the beautiful *Dahlias* (110).—M. Jules Dupré contributes *At Sea* (29), *chasse-morées* sailing freely on a wind, with a lowering sky and seas breaking heavily, so as to show that the weather will soon be something more than a fresh-gale. This picture is rich and powerful. *River Pastures* (88) is a large and glowing landscape; a storm gathering over a river and its marshy sides. It is a noble piece of painting which deserves far more attention than is generally due to works which have gained popular fame.—M. Madrazo's *Head* (39) of a young lady, with black hair, and painted on a red ground, is most valuable as regards keeping in tone and freedom in modelling. The expression is pathetic and true to nature in an extremely pure way.—*Scene in a Roman Cabaret* (77), by M. J. Aranda-Jimenez, a domestic subject, recalls Zamaçois's work. It is designed with spirit and painted with vigour.

Among other pictures here, of which our readers have heard before, or which have nothing especially new about them, are M. C. F. Daubigny's *La Mare aux Oies* (81), a masterpiece of its kind; and *River Scene* (124); Mr. Whistler's *The Golden Screen, Harmony in Purple and Gold*, No. 2 (109), and *Symphony in White*, No. 3 (112).

Fine-Art Gossip.

WE regret to hear of the death, in his 71st year, of Sir William Tite, M.P., at Torquay, on Sunday last. He was the son of a London merchant.

Early in life he chose architecture as his profession, and was a pupil of Mr. Laing, architect of the Custom House. After an unusually fortunate career, he, although not one of the three competitors originally selected to furnish designs for the Royal Exchange, obtained that noble opportunity for displaying his skill, with the result which is known to all of us. His municipal works are numerous, and, generally speaking, successful: he designed several creditable buildings for the use of wealthy corporations in London and the provinces. In judging these and other productions, we ought rather to consider his starting-point in art than that which is the inheritance of the present generation. Having obtained a handsome fortune, he retired from the active and practical duties of his profession, but was supposed to have had much influence with the authorities who decided to suppress Sir G. G. Scott's Gothic design for the new Foreign Office, and compelled the latter architect to choose between losing his opportunity of constructing that edifice and changing the style of his work. Sir William Tite was a generous contributor of both time and money to architectural and antiquarian studies, and an active member of the Institute of British Architects, of which body he was formerly President. He was a Fellow of the Royal Society, of the Society of Antiquaries, a frequent speaker and writer on architecture, especially what is, oddly enough, called "practical architecture." In 1855 he was elected M.P. for Bath. Among his publications were 'On Paris Street Improvements and their Cost,' 'Proceedings taken on Building the Royal Exchange by Sir T. Gresham, and that built in 1666.' Of the antiquities discovered on the site of that building he produced a descriptive catalogue. Few architects were personally more popular.

LIEUT. CONDER's surveying party are now making an examination of the ruins of Cæsarea. He reports that he has identified the great Temple there, and is making a survey of the town on the scale of 4 feet to the mile.

THE Manchester Institution Exhibition of Water-Colour Drawings was opened to the public on the 21st instant.

THE under-mentioned pictures, the property of Mr. Thomas Gilbert, were sold on the 17th and 18th instant, by Mr. Southgate: Turner, *Slavers Throwing Overboard the Dead and Dying—Typhoon Coming on*, 550 guineas.—Mr. J. Faed, *Burns and Highland Mary*, 120 gs.—Mr. J. W. Fyfe, *Household Treasures*, 220 gs.—Mr. E. J. Cobbett, *The Open-air Concert*, 132 gs.—M. E. Verboeckhoeven, *Sheep and Poultry*, 250 gs.—Mr. T. S. Cooper, *Cattle in a Landscape*, 215 gs.—Mr. W. Linnell, *Harvest Time*, 240 gs.—Mr. Linnell, *Driving Sheep in*, 980 gs.—H. Bright and J. J. Hill, *Going to Market over the Hills*, 115 gs.—Mr. G. Hicks, *Sea-Nymphs*, 140 gs.—Mr. R. Ansdell, *Deer-stalking in the Highlands*, 220 gs.—H. Ten Kate, *The Disputed Score*, 215 gs.—Mr. W. Q. Orchardson, *Among the Household Treasures*, 125 gs.—Mr. H. B. Willis, *Cattle in a Landscape*, 170 gs.—M. Tusquet, *Moorish Arch and Fruit-stall*, 240 gs.—M. H. Dillens, *Hunt the Slipper*, 120 gs.—M. Moulinet, *The Convalescent*, 190 gs.—Mr. J. Pettie, *The Origin of the War of the Roses*, 315 gs.—Mr. E. Hayes, *Lalais Old Pier*, 100 gs.—Mr. E. Nicol, *The Onconvenience of Single Blessedness*, 265 gs.—Mr. W. P. Frith, *Hogarth before the French Authorities at Calais*, 150 gs.—T. Creswick, *A Landscape in Derbyshire*, 165 gs.—Mr. T. Earl, *The Foxhunter's Dream*, 120 gs.—Mr. J. C. Horsley, "Beware," 210 gs.—Mr. J. Webb, *Brighton in the Season*, 180 gs.—Mr. F. Goodall, *The Happy Days of Charles I.*, 315 gs.—Stanfield, *Sea-coast, with figures*, 320 gs.—Mr. P. F. Poole, *The Emigrant's Departure*, 420 gs.—A. Solomon, *Too Truthful*, 390 gs.

MR. MURRAY has issued an English translation of Dr. Bueckhardt's 'Cicerone.' The part on painting, which Mr. Murray sends us, will be welcome to many who have no knowledge, or but a limited one, of German. It is a pity the other sections of the

book are not presented in a similar form. That on sculpture, if thoroughly revised and brought to the level of current knowledge, would be nearly as acceptable in England as the part on painting. On the other hand, it may be well for us to wait till some one appears to do for the history of sculpture in the Renaissance, and of the sculptors of that period, what Messrs. Crowe and Cavalcaselle have done, and are doing, for painting in Italy. Mr. Perkins, who began admirably, but in a limited way, does not seem to be in a hurry to finish his books. The Preface to 'The Cicerone' says that the translation is from, practically speaking, a third edition of the volume, with the advantages of revision according to the latest authorities. It appears to us better than the second German edition; a third edition in that language is about to be published.

M. A. W. SJTHOFF, of Leyden, has in course of publication by subscription a series of etchings, by Herr Unger, after pictures by F. Hals. These works are twelve in number, including 'The Banquets of the Officers of the Civic Guards of St. George, 1616, 1627, 1633, 1639, 1641,' 'Hail, Fidelity!' 'The Governors of the Hospital for Old Men, 1624,' and 'The Governors of the Hospital for Old Women, 1664.'

A COMPETITION for the execution of a statue of Joseph Eötvös, the Hungarian poet and novelist, is announced. The work is to be placed in the centre of a public garden at Buda, to be about four metres in height, without the pedestal, and in bronze. Competitors are to present models of their designs, in plaster, of about one metre twenty-four centimetres in height, without the pedestal. The Hungarian costume will be preferred. Models must be delivered to the care of the Secretary of the Commission appointed to manage this matter, at the Hungarian Academy of Fine Arts, Buda, not later than December 31st next. The prize is four thousand francs.

THE municipal authorities of Rouen have given 12,000 francs for the terrestrial and celestial globes, painted in 1725, by P. Chapelle, of Rouen, and probably the richest examples of the *faience* of Rouen in existence. They were at the Exposition, Paris, 'Histoire du Travail,' in 1867.

AN interesting discovery has been made by a peasant who was labouring in a field near Arles. This consists of a work in glass, in two parts, one of common glass, in the form of a vase, the other comprises an ornament superposed on red glass, and is enriched with oval decorations; on one of the sides is the inscription "*Divus Maximilianus Augustus*."

It is stated that the purchase of Raphael's house, which, we mentioned some time since, was proposed, has been effected. The amount required to complete the sum required was given by Mr. Morris Moore.

PRIVATE advices state that the old walls of Adrianople, which are in course of destruction, have been found to be of pre-Byzantine character, the lower layers consisting of huge stones placed side by side, without cement. Probably this would be found to be the case in a great many other instances, and the dates of the structures could not be determined by this circumstance only.

MUSIO

THE ROYAL SOCIETY OF MUSICIANS OF GREAT BRITAIN—Instituted in 1728; incorporated in 1780—for the Support and Maintenance of Aged and Indigent Musicians, their Widows, and Orphans.

Patroness—Her Most Gracious Majesty THE QUEEN.
THE ANNUAL PERFORMANCE of Handel's Oratorio, the 'MESSIAH,' on FRIDAY EVENING, May 2, at St. James's Hall, at 8 o'clock. Madame Lemmens-Sherrington, Miss Georgina Maudslayi, Miss Marion Severn, and Madame Patey; Mr. Edward Lloyd, Mr. W. H. Cummings, Mr. Lewis Thomas, and Signor Foll. Principal Violin, Mr. J. F. Wilby; Trumpet, Mr. T. Harper; Organist, Mr. E. J. Hopkins. The Orchestra and Chorus complete in every department. Conductor, Mr. W. G. Cousins. Tickets, 10s. 6d.; 5s.; 2s. 6d.; of all the principal Music-sellers; and of Mr. Austin, Ticket-office, St. James's Hall.

ROYAL ALBERT HALL.—George Carter's new Cantata, 'EVANGELINE' (Longfellow), conducted by the Composer, TUESDAY, April 23.—Madame Lemmens-Sherrington, Miss H. D'Alton, Messrs. E. Lloyd, Fryer, Maybrick, and Signor Foll. Full Band, and Mr. William Carter's Choir, 1,000 Performers. Principal Harp, Mr. John Cheshire; Grand Organ, Mr. W. Carter.—Tickets, 7s. 6d. 2s. 6d., and 1s.

MADAME HENRIETTA MORITZ'S MORNING CHAMBER CONCERT (under the Patronage of H.R.H. Princess Christian), at the Hanover Square Rooms, on TUESDAY, May 6, at Three o'clock.—Reserved Tickets, 10s. 6d.; Tickets, 5s. To be had from Madame Moritz, 47, Wigmore Street; and at the Rooms.

SACRED WORKS.

Messe Brève pour les Morts: a Requiem. For Eight Voices.—*Pater Noster* (Our Father which art in Heaven). For Four Voices, with Latin and English Words.—*Omnipotent Lord* (No. 1 of Six Part Songs).—*Take me, Mother Earth* (No. 6 of ditto). By Charles Gounod. (Goddard & Co.)

Practical Choir Master: a Quarterly Publication of Original Anthems, Canticles, and other Music, suitable for Use in Divine Service. Edited by William Spark, Mus. Doc. (Metzler & Co.)

IN these days, when the all of harmony is, it is imagined, so well known, and power in vocal part-writing is supposed to be within the grasp of so many composers, individuality of style and in the application of means is no ordinary endowment, and places the happy possessor in a sphere of his own—an orbit peculiar to himself. M. Gounod, in supplying his choir with a series of compositions for voices alone, is only carrying out his latest views with respect to sacred composition. The pupil of Halévy, Paër, and Lesueur, at the Conservatoire in Paris, the Prize "Laureat," whose Cantata was crowned at the Institut in 1839, became deeply imbued with the religious art during his residence in Rome, and as early as 1843 his impressions were conveyed to the musical world at Vienna in a Mass, 'Alla Palestrina,' for voices alone. So confirmed were his inclinations, that when he was appointed, on his return to Paris, Chapel Master of the Church of the Missions Étrangères, he wore the ecclesiastical dress, and as Felix Clément states, he had a fancy for taking holy orders, and being in the nineteenth century an Allegri, a Father Martini, or an Abbé Vogler. M. Clément further tells us that musical circles in Paris were suddenly taken by surprise by an announcement in the *Athenæum* that four of M. Gounod's compositions had been produced at St. Martin's Hall, London, and by a criticism describing them as "the works of an accepted artist, the poetry of a new poet." M. Clément, however, makes a mistake in ascribing to M. Louis Viardot the authorship of the notice in the *Athenæum*. It was written by the late Mr. Henry F. Chorley. It is quite true that Mr. Chorley and another English amateur were first made acquainted with the ability of M. Gounod at Madame Viardot's soirées, in Paris, and that, on the strong recommendation of Mr. Chorley, Mr. John Hullah, with the readiness he always displayed during his concert career at St. Martin's Hall to recognize new talent, did first make known to London that a new light in art had been discovered. It is necessary to refer to these facts, inasmuch as some singular errors have been committed in the notices of M. Gounod's sacred works, and it has been supposed that the composer of 'Faust,' 'Mireille,' and the 'Médecin malgré Lui,' has commenced here with his Choir a fresh career, by an abandonment of the secular style. So far as regards the compositions which were heard last season at the Royal Albert Hall, and this year in St. James's Hall, M. Gounod has fully confirmed the judgment of the best connoisseurs, that he must be regarded as one of the foremost masters now living in the Sacred School. There is no peril in prophesying that, should he continue his labours in this direction, he will exercise a most important influence upon the Church Music of this epoch. He is not only a thoroughly trained expert in what is wanted, but with this he combines many attributes of the musical poet. He is an adept in all the characteristics of the old *alla capella* method, the undetermined chords, the clear sequence, occasionally, however, too persistent, the reiterated phrase, the varied scheme, the brilliant lighting up of the voices, the solemn and affecting depression. Perfect in all his mechanism, his music falls fresh and soothing upon the ear owing to his felicitous introduction of modern appliances. In his 'Mass for the Dead,' the 'Introit' has delicate turns during its progress, and the nine times repeated

"Kyrie Eleison" is well conceived, and is real prayer music. No less striking is the "Offertoire" in the prayer of the "Domine," but more might have been made of the "Promise to Abraham." There is apparent effort at music-making in the rising sequences of the "Sanctus," but as they lead so naturally to the noble codetta upon 'Hosanna,' there is not much ground for finding fault. The "Pie Jesu," for six solo voices, is quite new, and is altogether M. Gounod's own. It is replete with charm, although not very easy to sing; and it would tax even Mr. Leslie's Choir severely. The "Agnus Dei," thrice repeated, upon a blossom of a counterpart, is nicely laid out and happily varied. By this eight-part 'Requiem' of M. Gounod the Roman Church has been supplied with a service much wanted. Students in composition will find here an excellent model, and M. Gounod himself has fully sustained his well-earned fame.

The same amount of eulogium cannot be bestowed on the *Pater Noster* as on the *Requiem*. The Lord's Prayer, set for choirs, is not wanted in service, and has no place as a motet or antiphon. It has no legitimate *locus standi* in a concert-room, is not the best choice for choir practice, and affords no contrasts or great points to the composer. For these reasons the settings of the *Pater Noster* have gained no hold on the memories of the public. M. Gounod's version is modestly formed, delicately and tenderly treated,—in his best "Roman" way, mystic mannered, and yet manly,—simple, but not commonplace. At the words "Deliver us from evil" the movement opens out in canonic imitations, and upon the "Amen" there is a good *coda*, which, although a bright relief to the prayer, is too abruptly wound up.

Nos. 1 and 6 of six part-songs, form portions of a series specially written for M. Gounod's choir. The hymn, by Mr. James Mason, 'Omnipotent Lord,' is not only passionless, but commonplace, yet it is thoroughly ecclesiastical, although worked on an English model, by which we mean that it has, to some extent, the twang of our present parochial anthem. Perhaps M. Gounod had church service in view as an exercise for choir practice; but he is expected to lead and not to follow. As for No. 6, it is difficult to conceive anything more dismal,—it is the petition of one who is "sick" and "heart-sore," and desires to sleep never to awaken more. Why select such comfortless poetry? It is terribly depressing, even for study and practice, and is unfit for church choir or drawing-room, and peculiarly unsuited for public interpretation. All this is the more apparent from the exquisite sequences in which the bad points of the poetry are displayed. We much prefer the *Requiem* to this dark and dreary wail.

The gulf between the French composer's thoughtful and scholastic service music and the *Practical Choir Master*, with its used-up parochial conventionalities, is unmeasurable. There is nothing in the number displaying the graces of an original mind. Some of it is poor and simple, another portion weak, tame, and dull. It would be the extreme of courtesy to suggest that composition of this sort could improve or afford any solid gratification. The repeated reproduction of the long exploded stock of parochial material has been, perhaps, useful as an educational method, but congregations have passed by all this, and expect it to be succeeded by earnest and heart-felt work. There is not a phrase that cannot be recalled or that will not cease to be remembered. Mr. Henry Smart is a good musician, and has done some clever and charming things; but his evening canticles, although neither ponderous nor abstruse, neither vulgar nor vague, are terribly old fashioned and graceless. The other seven pieces in Part 7 are unworthy of notice: "practical" they may be, original they are not.

THE LATE MR. A. HARRIS.

THE career of the late Mr. Augustus Harris, who was for twenty-six years the stage-manager at the Royal Italian Opera, without interruption,

except for one season when he was at Her Majesty's Theatre, has some points of public interest. He was the son of Mr. Glossop and Madame Feron. The former built the Coburg Theatre, now the Victoria Theatre, and was Impresario at one time of the Scala at Milan. Madame Feron was a *prima donna*, who sang at the San Carlo, at Naples, and finally at the Princess's Theatre, when under Mr. Maddox's management. It has been stated that Mr. Harris was born in Naples, on the 11th of June, 1826; but there must be some error in this date, for he was singing, as second tenor, at the Princess's Theatre in 1843, and we recollect him in the parts of Arturo in 'Lucia,' and Jeppo Severotti in 'Lucrezia Borgia.' He became, however, at an early age, Mr. Maddox's stage-manager. Sir Michael Costa, in 1847, recognized his talents; and, as he was also a linguist well versed in the Italian, German, and French languages, engaged him as stage-manager for the new Covent Garden Italian Opera-house, when it was started by Signori Persiani and Galetto, with the late Mr. Frederick Beale as acting-manager. Mr. Harris profited by Sir Michael Costa's tuition, and repeated visits to Paris made him master of the system of mounting operas prevailing at the Grand Opéra-house. Without being absolutely an originator, Mr. Harris had the tact to turn to the best account what he had once seen, and hence, for a series of years, the magnificent *mise-en-scène* of the Royal Italian Opera lyric drama. Mr. Harris, during some winters, had Covent Garden Theatre for the production of pantomimes, which were got up on a plan of combining spectacular effects on a large scale with the ordinary attributes of that class of Christmas entertainment. Mr. Harris, latterly, was both acting and stage manager of the Covent Garden Opera-house. He was the life and soul of the undertaking, travelling in all directions in search of singers, and negotiating their engagements. He succumbed at last to the overwork and anxiety consequent upon mounting, within an inconceivably short space of time, three such operas as Meyerbeer's 'Africaine,' Donizetti's 'Favorita,' and M. Gounod's 'Faust.' The last-mentioned work was the manager's *coup de grâce*, for he was quite prostrated at the close of the rehearsal. As usual, a cold was followed by inflammation and congestion of the lungs, with other complications, and the exhausted constitution sank under them last Saturday afternoon. With Mr. Harris's memory will be associated reminiscences of very striking spectacles. In his prime he was active and energetic, animating the masses who crowded the large Covent Garden stage, for he took his pantomimic part at their head; and the Neapolitan fisherman who danced before the horse on which the Masaniello was mounted in regal robes, will not be forgotten. Mr. Harris has left a widow and large family. Two daughters, the Misses Maria and Nelly Harris, are on the stage. To Covent Garden his loss is irreparable.

THE ITALIAN OPERA-HOUSES.

THE *débuts* continue, both at Drury Lane and Covent Garden; and what is really singular about these first appearances is, that at both theatres the only genuine successes have been won by the baritone basses. Thus, at the Royal Italian Opera, after the decided failure of two tenors and three would-be *prime donne*, M. Maurel, the new French baritone, has achieved a triumph. Signor Del Puente, an Italian baritone, has been equally fortunate at Her Majesty's Opera. M. Maurel appeared as *Renato*, in Verdi's 'Ballo in Maschera,' and Signor Del Puente as *Rigoletto*, in the work with that title by the same composer. Both have a good stage presence, act well, and sing artistically. M. Maurel is superior to Signori Graziani and Cotogni, but not equal to M. Faure; and Signor Del Puente is, perhaps, better than Signori Mendioroz and Rota, but is not a rival to Signor Agnesi. Mr. Gye, therefore, can claim one artist as a prize out of the seven importations already heard, and Mr. Mapleson can reckon on two valuable acquisitions (Signori Medini and Del Puente) among his seven new-

comers. Among the secondary artists, Drury Lane has been fortunate in securing Signori Pro and Campobello; and Mdle. Torriani and Mdle. Macvitz, the new soprano and contralto, possess sufficiently good qualities to be useful, if not brilliant, accessions. The former lady, who was *Gilda* in 'Rigoletto,' sang at the Italian Opera-house at the same time as Mdle. Albani, during M. Verger's disastrous season, so prematurely closed; and no surprise can be felt that the two young aspirants for primadonnaship were not gifted enough to interest the Parisian connoisseurs, and to save the fortunes of the theatre. Mdle. Torriani's real name is Ostava Tornquist: she was born in Vienna, but is of Swedish extraction. She has been well taught, and sings her scales correctly; but she is destitute of the *feu sacré* required to make an artiste who can command the sympathies and excite the emotions of a mixed auditory. Her fault is the want of dramatic sensibility and power; and her *Gilda*, therefore, last Tuesday, did not affect the audience. The young Russian contralto has personal attractions, but in *Maddalena* has few chances of showing off her voice. Signor Mongini is singing his very worst this season; his shouting ruins all the concerted pieces in which the tenor voice is engaged.

Two vocalists have returned; Mdle. di Murska, who is immeasurably the best Lucia on the lyric stage, is at Drury Lane, and Mdle. Smerschki has come back from Cairo to Covent Garden. She shows more promise as Rosina, in the 'Barbier,' than she displayed as Adina ('*Elisir d'Amore*') last season. As she is to be tried as Margherita, in 'Faust,' we will have presently a more favourable opportunity of testing her dramatic powers, but, upon the whole, she has the best claim to be a *prima donna* of the singers yet heard at the Royal Italian Opera. The great treat at the two Opera-houses has been Rossini's 'Semiramide.' Good as the *ensemble* was last season, it is surpassed this year, for Sir Michael Costa has trained his orchestra and chorus to a still finer observance of light and shade in the score. The cast, with the exception of the High Priest, in which part Signor Campobello is the successor of Signor Foli, is the same as in 1872, that is, Mdle. Tietjens as the imposing *Queen*, and Madame Trebelli-Bettini the impassioned *Arsace*. Signor Rinaldini is an excellent *Idreno*, and Signor Agnesi is a remarkably vigorous and effective *Assur*. A few more such performances of works of equal calibre, and we may hope to dispense with hackneyed operas which have had their day.

THE MUSICAL UNION.

THE quartet players who were heard at the opening concert, last Tuesday, of the twenty-ninth season of that aristocratic association, the Musical Union, are thoroughly accomplished artists, who have been well trained in the classical school of chamber composition. It is doubtful whether four more experienced instrumentalists were ever combined than MM. Vieuxtemps, Wiener, Van Waeflgem, and Lasserre. In the two String Quartets,—Schubert's in *D minor*, and Haydn's in *F*, No. 82, two works of totally opposite styles,—the association was excellent, as none of the artists sought to soar above his colleagues; the attacks were firm and incisive, and the observance of the *nuances* particularly delicate, and at moments highly poetical. M. Vieuxtemps comes back with all the grand attributes of the French and Belgian schools of violin-playing: his intonation is unerring, his precision is equally as trustworthy, and he never seeks to be regarded as the soloist when he is allied with artistic associates—all agreeing in regarding the composer's score as the very first consideration. M. Lasserre, as a violoncellist, seems to gain a richness and roundness of tone every season. He made some clever points in the Schubert work, which in the *andante* echoes the sentiment and passion of his splendid songs, but which in the opening *allegro*, in the *scherzo*, and in the *presto*, contains passages which the Germans accept as humorous, but are better designated as eccentricity, bordering at times on bur-

lesque. In Beethoven's Trio in *D*, Op. 70, the French pianist, M. Duvernoy, was allied with MM. Vieuxtemps and Lasserre. The work was finely interpreted; the readings were, indeed, unexceptionable. M. Duvernoy has a firm finger,—too firm, almost, in *cantabile*,—and his manipulation is nimble and accurate. With more sensibility in the touch, he would be a still better player than he is, his method, at present, having too much of the organ style.

Musical Gossip.

THE concerts next week will be numerous. On Monday, the third programme of the ancient Philharmonic Society will be heard, in which is the name of Herr Hans Von Bulow, the pianist and composer, and conductor of Munich,—the artist who directed the execution of Herr Wagner's operas. He will play the Concerto in *E flat*, by Beethoven; the Reformation Symphony of Mendelssohn will also be executed, as also two Overtures by Herr Wagner, 'Der Fliegende Holländer,' and, by Sir W. Sterndale Bennett, the 'Naiades.' Mr. G. Carter's new cantata, 'Evangeline,' will be produced at the Royal Albert Hall on Tuesday, and on Friday the fourth and final concert of the Amateur Orchestral Society will take place. On the 3rd of May, in the same edifice, Mr. Mapleson commences his series of Saturday Italian Opera Concerts with his Drury Lane *troupe*, Mr. Cousins conductor, and at Covent Garden Mr. Gye will begin his Floral Hall Concerts with his Royal Italian Opera artists, Sir Jules Benedict conductor. This afternoon (April 26th) the benefit concert of Herr Manns will take place at the Crystal Palace. The annual concert of Mr. Sims Reeves, those of Miss Agnes Zimmermann the pianist, and of Herr and Madame Saurbrey, and the first of Herr Halle's pianoforte recitals, will also be included in the next week's doings. At the Royal Surrey Gardens next Saturday, M. Offenbach's 'Eurydice,' or 'Orphée aux Enfers,' will be produced.

Of Mr. Henry Leslie's third choir concert, on the 24th, and of the first performance by the Sacred Harmonic Society of Bach's 'Passion Music' (St. Matthew), conducted by Sir Michael Costa, at Exeter Hall, last night (the 25th inst.), we shall speak more fully in next week's *Athenæum*.

THERE will be morning performances, on six successive Saturdays, at the Gaiety Theatre, of English opera. The first took place on the 19th, when Wallace's 'Maritana' was given, and the second will be this day (the 26th),—Balfé's 'Bohemian Girl.' The singers engaged for the series are Madame Florence Lancia, Miss Blanche Cole, Miss Frankline, Mr. Castle (the American tenor), Mr. Federici, and Mr. Aynsley Cook. Herr Meyer Lutz is the conductor.

LAST Saturday's programme at the Crystal Palace closed the winter season of orchestral concerts. The instrumental pieces were Beethoven's Ninth Symphony, No. 9; the 'Athalie' Overture of Mendelssohn; and a violoncello solo, played by M. Cros St. Ange, a composition of A. Lindner. The solo singers were Madame Otto Alvsleben, Miss J. Elton, Mr. Cummings, and Mr. Lewis Thomas.

MENDELSSOHN'S 'Elijah' was performed by the Royal Albert Hall Choral Society on Wednesday, under the direction of Mr. Barnby. The principal vocalists were Mesdames Alvsleben, K. Poyntz, Dones, and Patey; Messrs. Cummings, Raynham, Smith, Pyatt, and Signor Agnesi.

THERE is a fair chance of hearing, in London, M. Lecocq's 'Cent Vierges,' as well as M. Offenbach's last work, 'Les Braconniers,' now being played at the Variétés, in Paris, for M. Humbert's troupe at the Fantaisies Parisiennes, in Brussels, will be here in May, at the St. James's Theatre, and will open with M. Lecocq's 'Fille de Madame Angot,' which has had a run of more than a hundred nights in Brussels and sixty nights in Paris, where it is still drawing crowded houses. M. Humbert's company is excellent, and includes the names of Mesdames Desclauzas, Fonti, Delorme,

Luigini, MM. Jolly, Widmer, Chartier, Chambéry, &c.

MR. EDWARD DANNREUTHER, the pianist, gave the first of three lectures 'On the Development of Modern Music in connexion with the Drama,' at the Royal Institution, last Tuesday. Prof. Ella has completed his series of lectures at the London Institution, 'On Melody, Harmony, and Counterpoint.'

GREAT expectations had been raised in Paris regarding the *début* of a new tenor at the Grand Opera-house as Arnold, in Rossini's 'Guillaume Tell,' but M. Salomon failed to realize them, owing to his total want of stage experience and of vocal cultivation; but it is believed he has a voice which may eventually be turned to good account; so he returns to his studies at once to the Conservatoire, as inefficient singers cannot be forced on the public in Paris as in London, French audiences having a decided mode of disposing of pretenders and novices. M. Lasalle, however, the new baritone-basso, made a decided hit in the title-part.

No bidder has been found to undertake the direction of the Théâtre Lyrique (M. Carvalho's theatre), owing to the heavy conditions imposed by the Paris municipality. The new Director is M. Campo Cass.

THE musical performances in Vienna, to celebrate the marriage, last Sunday, of the Archduchess Gisela of Austria (eldest daughter of the Emperor) with Prince Leopold of Bavaria, comprised the execution, at the New Opera-house, of Schlegel's translation of Shakspeare's 'Midsummer Night's Dream,' with Mendelssohn's illustrative music; and at the Court concert, in the Imperial Palace, under the direction of Herr Herbeck (Schubert's champion), of Weber's 'Oberon' Overture; of Berlioz's *Andante and Fairies-dance*; of Cecilia's Hymn, by M. Gounod (solo violin, Herr Helmsberger); of a part-song by Herr Herbeck, 'Wohin mit der Freud'; of Schumann's 'Träumerei'; of Schubert's 'Geist der Liebe' (Spirit of Love chorus); of Dr. Liszt's Hungarian Rhapsody; of Stanziari's Romanza, and Riedel's ballad, sung by Herr Walter, the tenor; of Signor Verdi's 'Tra-viata' *scena*, sung by Madame Wilt (Vilda); and the duet and marriage chorus from Schumann's 'Pilgrimage of the Rose,' the solos by Mesdames Wilt and Tremel.

M. FAURE will sing in 'Guillaume Tell,' 'Hamlet,' 'Don Juan,' and 'La Favorite,' at the Théâtre de la Monnaie, in Brussels, this week.

THE Milan Scala season has ended with the complete failure of the new opera, 'Viola Pisani,' by Signor Perelli. From Rome, we hear of the great success of the new opera, 'Il Conte Verde,' at the Apollo, the music by Signor Libani. The chief characters were sustained by Madame Emma Wiziak; by the two tenors, Signori Gayarre and Ugolini; and by the baritone, Signor Aldighieri.

DEAMA

THE WEEK.

LYCEUM.—'The Fate of Eugene Aram,' a Drama, in Three Acts. By W. G. Wills.

PRINCESSES.—'Pérol en la Demeure,' Comédien Deux Actes. Par M. Octave Feuillet. 'Jeanne qui Pleure et Jeanne qui Rit,' Comédie en Quatre Actes. Par MM. Dumanoir et Keraniol.

CHARING CROSS.—'The Tender Chord,' Adapted from the French by James Mortimer.

IT is not easy to see what can have commended to Mr. Wills for dramatic purposes the story of 'Eugene Aram.' Lord Lytton, it is true, had contemplated a play on the same subject, and had made some progress with it before he changed his plans and shaped the materials into a novel. His work stands, however, as a beacon to warn navigators from the coast rather than as a harbour-light to invite their approach. It is, of course, possible to elevate into importance almost any materials or subject whatever. In itself, however, the crime

of Eugene Aram is at once commonplace and repellent; and the only process by which it can be invested with force, dignity, or interest, involves so absolute a departure from fact, that the story ceases to be the same. This is the system Mr. Wills has adopted. The resemblance between his play and the criminal record scarcely extends beyond a few particulars of time, place, and name. There would be no room for protest had this course resulted in gain. Few, however, as are the restrictions the author has felt, their influence is wholly prejudicial, dragging him back to earth whenever he is most likely to soar. The consequence is, that Mr. Wills has given us a play which, with all its merits of poetry or psychology, is not much higher in motive than some of the unhealthy products of the latest school of French melo-drama.

It would be an easy and a pleasant task to congratulate Mr. Wills upon the skill with which he has avoided what is most offensive in an unpleasant subject, extracting a poem and a psychological study from a vulgar crime. In fact, however, the poetic treatment fails to redeem the story, and the psychological problem it is sought to illustrate breaks down from the outset. A man may, undoubtedly, commit a murder in a fit of jealous madness, and, without divulging his crime, may lead, subsequently, a life of penitence and self-denial. He could scarcely, however, if his penitence was real, seek to link with his own fate, which stood ever in jeopardy from his accomplice, that of a young girl far above him in social station. Grass grows quickly, even over graves. If fourteen years spent in the practice of good works and the acquisition of respect and honour had left the hero as he is represented, a man who, even in the sweetest hours of courtship, could not summon to his face a smile, the sense of guilt and danger would have over-mastered the promptings of love. A long discussion might be raised upon the influence of guilt, remote now, and buried, as it seems, upon a character such as Mr. Wills has depicted. That the difficulty advanced has presented itself to the author is shown by the fact that he has sought to evade it. The exact words used by Aram to the girl he is about to marry we cannot recall. They are to the effect, however, that she must bear witness he never sought her affection, and that love grew and declared itself before either was aware.

The first act of 'The Fate of Eugene Aram' is wholly idyllic. Except for a moment when, under an assumed name, Houseman comes upon the stage to borrow a spade and pickaxe under pretence of a search in Saint Robert's Cave for spars or fossils, no breath of murder is heard. A man and a girl stand together in the balmy eventide, at the hour

When lovers will speak lowly for the sake
Of being near each other.

From words spoken by the gardener who gathers flowers in the vicarage garden, we learn that one is the village schoolmaster and the other the parson's daughter, and we know, moreover, that it is the eve of their wedding. He gathers a posy and gives it her. She plants it in her bosom, and with some slight and natural mortification that he should be grave at such a moment, invites a confidence as to his motives of sadness, to which he does not respond. With arms intertwined, they

saunter to the church, to-morrow to hear their vows, and listen a moment to the anthem which comes through the open door.

In the second act, the dramatic action begins and ends. The lovers meet once more, and for the last time, in the "home-room" of the parsonage. During a temporary absence of Eugene Aram, a stranger enters, to whom the vicar has accorded hospitality. He knows the youth of Aram, a subject on which the schoolmaster himself has never spoken, and he talks lightly of a past connexion between the bridegroom and some woman. A momentary gloom and mistrust darken the mind of Ruth Meadows. They are dissipated, however, when next she meets her lover, whom she informs of the stranger's arrival. The "ill-divining soul" of Aram reads a menace in the presence of one knowing an early life he had studied so hard to cast off and forget, and the first sound of the stranger's voice tells him it is the one man he has cause to dread. He girds himself for a combat which quickly follows. Houseman demands a private interview. It is granted, and Aram finds himself confronted with the danger he has long anticipated. Money is demanded as the price of secrecy concerning the past. The threat of discovery in case of refusal is powerless over Aram, who, spurning all compromise, rejects and absolutely crows the man who attempts to obtain thus a hold upon him. Goaded to madness, Houseman brings the charge, and not a nerve in the accused man quivers. Aram retaliates, fixing upon his accuser the responsibility of the murder, if such has been committed. Here, however, when his triumph seems assured, his defeat is at hand. The explorations of Houseman in the cave have been watched, and the skull and remains of the murdered man have been found. At the notion of facing these the courage of the murderer fails him. He tries in vain to steady himself, so as to go through the terrible ordeal. Too well he feels his own weakness, and knows that the hand of Fate is upon him. With his departure to see the remains, the act ends.

In the third act, Aram, who has sought shelter in the churchyard, is found by his betrothed when the morning light is dawning. He is broken and dying. Nothing, except his death-struggles, his confessions to Heaven first, then to his mistress, of his past life, and his reception from her lips of a pardon he rather sanguinely accepts as a forerunner of that of Heaven, remains to be shown. Finally, the murderer expires in the arms of the woman he was that morning to have married.

There is imagination in much of this, and there is poetry in a portion of the treatment. The scene of contest between Aram and his accomplice, though something may be urged against its probability, is thoroughly dramatic. The manner in which the threats of Houseman and the sense of his own danger stir the blood of Aram till the fierce light of murder comes into his face, and one recognizes in the teacher the assassin, is highly creditable to both author and actor. Very powerful, too, is the dialogue. It is generally noticeable in the work of Mr. Wills that the language is best when the strongest call is made upon the dramatist. The manner in which the unities are preserved is also remarkable. One circuit of the clock suffices for the entire action; and the scene changes no further than from the interior of

the vicarage to the adjacent churchyard. There is no break in the story, moreover. Against this may be advanced that there is scarcely a story. The interest begins when the first threat of Houseman is uttered, to end, a few moments afterwards, when the strong man, self-contained hitherto, is stricken down by the thought of again looking upon his victim.

Whatever inequality may be apparent in the play seems unimportant, however, beside that of the acting in the principal character. Commencing quietly in the first act, Mr. Irving rises to a marvellous exhibition of power in the second act, and by his adjuration in the commencement of the third. If in these things Mr. Irving goes beyond most living English actors, it is lamentable to see that he subsequently falls into excesses wholly unpardonable. In the case of a young man extravagance is doubly discouraging. The tendency to exaggerate develops in those who, learning the power of emphasis, proceed slowly and unconsciously from stage to stage, the climax of one period being almost the average of a second. While still young, however, Mr. Irving falls into the most deplorable errors. He sets invariably the keynote too high, and is compelled to strain in order to preserve the proportion he feels necessary. He makes, moreover, the mistake of thinking that he must be doing something, and is insensible to the virtue of repose. Nothing avails with him but strong effects. Sensible that his power of facial play is remarkable, he makes constant demands upon it, and his gesticulation passes far beyond the bounds of the permissible in art. This is the more deplorable, as Mr. Irving's power and talent are both genuine. The sooner he learns, however, that there is something absolutely dishonouring to our nature in the sight of a man grovelling upon the stage during almost an entire act, as though the curse intended for the serpent had fallen upon him, and he was compelled to go on his belly and eat dirt, the better it will be for his enduring reputation. Should it even be said that such an attitude would be real in the case of a man so placed as Eugene Aram, it would be no more artistic than for an actor, presenting death by poison, to give the real effects of strychnia or hydrocyanic acid. The applause of ignorant crowds is terribly misleading, and it is wholly essential to Mr. Irving's future that he should reconsider his views on this subject, and recede from the method he has adopted.

The remaining characters are unimportant, and are, in the main, fairly sustained. Miss Isabel Bateman is pleasant and tender, if weak, as *Ruth*, and Mr. Stephens presents a good sketch of the *Vicar*. The scenery and decorations are wonderfully effective. The reception of the play was triumphant. In spite of the almost sepulchral character of the interest, and in spite of, or, perhaps, by reason of the faults of the acting, it will probably enjoy an extended popularity.

'Péril en la Demeure,' a two-act comedy of M. Octave Feuillet, and 'Jeanne qui Pleure et Jeanne qui Rit,' a four-act comedy of MM. Dumanoir and Keraniou, are the two novelties which have been given at the Lyceum since

our last notice. The first of these is an admirably ingenious and amusing piece, presenting a thoroughly whimsical imbroglia. A mother, striving to wean her son from a compromising love intrigue, plays unconsciously into his hands, and is so adroitly assisted by the husband of the menaced woman, that the pair who have most interest in preventing the impending catastrophe are almost the means of bringing it about. Luckily, they are quits for the fear. This piece is the original of 'House and Home,' a comedy in which Mr. Alfred Wigan acted with success. The lachrymose comedy of MM. Dumanoir and Keraniou supplied the English stage many years ago with 'The Merry Widow.' It is a poorish and ultra-sentimental play, which seems to have been inspired by the famous 'La Joie fait Peur' of Madame de Girardin, and to have suggested in turn the scarcely less well-known comedy of 'Marcel.' A wife, supposing herself a widow, shuts from the house all guests and visitors, and, by a counterfeited joy, keeps from her mother-in-law, who is blind, the knowledge, which would, it is feared, prove immediately fatal, that her son has died in combat in Algiers. This conduct, misunderstood, incurs for her the charge of heartlessness, and she is generally known as Jeanne qui Rit. Her reward is the return of the wanderer supposed to be lost, and her complete rehabilitation in the eyes of those she loves. Jeanne qui Pleure, on the contrary, who, with a more commonplace respect for conventional exigencies, mourns a little over-much a husband she has no cause to regret, incurs a punishment wholly in excess of her offence. Neither of these pieces supplied Madame Laurent with parts especially adapted to her. In both, however, she showed herself a consummate artist, presenting in the first a fine picture of maternal anxiety, and in the second conquering by sheer force of genius the approval of the audience in a wearily lachrymose character. Adequate support was given by Madame Therval, Madame Hébert, M. Didier, and M. Legrand. The remainder of the company is less satisfactory. On Thursday, M. Ravel made his first appearance this season, playing *Grossmènu* in the amusing vaudeville of MM. Dumanoir and Clairville, 'Les Folies Dramatiques.'

'The Tender Chord' is a version, by Mr. Mortimer, of 'La Corde Sensible.' It is amusing, but wholly extravagant. The heroine, who, despising her husband when she sees in him only a prosperous tradesman, experiences a revulsion of feeling when she finds he is bankrupt, and learns that the extravagant expenditure he incurs on her behalf is made with the money of his creditors, is played by Miss M. Brennan. Other parts were assigned to Miss Robertson, Mr. Crouch, and Mr. Atkins.

COMÉDIE FRANÇAISE.

'L'ACROBATE' is the title assigned by M. Octave Feuillet to a one-act comedy, produced at the Théâtre Français. Nothing in the plot has any connexion with the name bestowed upon the piece. A young English duchess has, according to a report circulated in the play, eloped with a gymnast. The idea of imitating this conduct suggests itself to Madame de Solis, who has made an appointment of a compromising nature with her cousin, M. de Neville. At the moment when the young man is at her feet, M. de Solis enters. Immediately on seeing the position of affairs, he withdraws. Returning after the visit

is over, he offers his wife her liberty, bidding her depart with her lover. A scheme of this kind is not at all to the mind of the young gentleman, however, who has trusted to enjoy a pronounced flirtation without incurring any responsibility. At the end of a cleverly wrought scene, he tells Madame de Solis she had better take refuge with her mother. The folly of her conduct becomes now apparent to the wife, who contrasts with the selfishness of her lover the systematic generosity and self-denial of her husband. Her offence has not been grave, and the piece closes with a possibility of a reconciliation. The play was delightfully acted by MM. Bressant and Febvre, and Mdlle. Croizette.

THÉÂTRE DE L'ODÉON.

'LE PETIT MARQUIS,' of MM. François Coppée and Dartois, is a much more vigorous piece than any in which the clever young poet to whom is owing 'Le Passant' has had a share. A letter which falls accidentally into the hands of the Duc de Cardighan leads him to believe that his son the Marquis is the result of an adulterous intrigue. He endeavours to corrupt the young man by leading him into systematic debauchery, trusting that the effect upon a young constitution may be fatal, and may save thus his title and honours from descending to a bastard. Finding the course too slow, he engages the young man in an intrigue with the wife of a Spaniard, "jealous in honour, sudden and quick in quarrel," whom he informs of the contemplated visit. When his vengeance is thus secure, he informs the false wife of what he has done, and learns he is in error. He has misunderstood the letter, which concerned his sister, not his wife, and the son he has doomed to destruction is his own. His haste enables him to be in time to receive himself the fire intended for his son, and the piece ends happily. Its interpreters are Madame Doche, MM. Munié, Porel, and Berton *filis*. A delicious and thoroughly poetical scene of love-making is included in the play.

THÉÂTRE DE LA RENAISSANCE.

It is difficult to say which of the two plays produced at this theatre is the stranger and wilder, 'Jane,' a three-act drama of M. Alfred Touroude, or 'La Belle et la Bête,' of MM. Oswald and Dumas. Jane, happy in the joys of wifehood and motherhood, scorns the advances of Valentin, who, in order to obtain access to her, pretends to be a friend of her husband. Goaded to madness by her coldness, Valentin takes by force what cannot be obtained by other means. The wife confides to her husband the outrage she has undergone, and the latter goes in search of the offender, who offers readily to give the offended man satisfaction. "Un duel," cries the husband, "allons donc, je vais vous tuer." This, by the code, as Valentin points out, cannot be allowed, unless in case of *flagrant délit*. Jane has followed her husband, and hearing these words exclaims, addressing Valentin first, then her husband, "Me voici chez vous, il y a *flagrant délit*. Tuez nous." After all a duel is arranged, and Jane, fearing for the life of her husband, asks the wrong-doer to spare it, and withdraw. He consents, upon one condition, sufficiently dishonouring to the heroine, who seizes one of the pistols prepared for the fight, and kills him, exclaiming, "Vous me demandez un crime, soit, je le commettrai. Qu'on me juge." 'La Belle et la Bête' is the story of a girl who falls in love with a journalist, and seeks to share his life. He refuses to believe in her constancy, and she gives him a paper permitting him to kill her should she ever deceive him. A short life in the country wearies her of its pleasures. After a brief while she is induced to quit the man she has taken so much pains to win. She is soon penitent, however, and not venturing, or not caring, to claim the pardon her lover could scarcely refuse her, she takes poison, and dies. The termination of the latter piece is unnecessarily and disagreeably tragic, and the whole story is extravagant. Mdlle. Fayolle, formerly of the Théâtre de Cluny, played agreeably

the inconstant heroine. The unhappy wife in the previous piece of absurdity was enacted by Mdlle. Lia Félix.

Dramatic Gossip.

WEDNESDAY, being the birthday of Shakespeare, was celebrated by—a ball at Willis's Rooms. They manage these things differently, at least, if not better, in France.

FORTHCOMING productions at the Princess's include 'L'Autre Motif,' 'Tartuffe,' and 'La Bataille des Dames,' with Madame Arnould-Plessy; 'Les Femmes Terribles,' with Mdlle. Desclée; 'Frou-Frou,' with Mdlle. Desclée and M. and Madame Ravel; and 'Les Idées de Madame Aubray,' with Mdlle. Desclée, M. Ravel, and Madame Plessy together.

M. BRASSEUR's engagement at the Princess's Theatre begins on Monday, June 9, and will last three weeks.

THE death of M. Pierre-Chéri Lafont deprives the stage of one of the most admirable comedians of the day. Born in 1801, he adopted the stage as a profession in 1822, and acquired a reputation at the Nouveautés, Renaissance, Variétés, Gymnase, and Vaudeville theatres. His best known creations were witnessed in 'Le Chevalier de Saint Georges,' 'Halifax,' 'Le Chevalier de Guet,' 'Le Lion Empaillé,' 'Le Père Prodiges,' 'Le Mariage de Célimène,' 'Les Ganaches,' 'Montjoye,' 'Rabagas,' and, lastly, 'Le Centenaire,' at the Ambigu Comique. His performance in 'Les Beaux Messieurs de Bois-Doré' was also a masterpiece of acting. M. Lafont's connexion with London was close and enduring. He was a favourite here while still a young man. It was here he married Jenny Colon, in 1829; and he was contemplating a visit to London, and even, it is said, a resumption of the reins of management, at the period of his death.

A PLEASANT little piece, in one act, by M. Léon Supersac, has been given at the Vaudeville, under the title of 'Ma Cousine.' It was supported by Madame Massin and M. Saint-Germain.

ANTIQUARIAN NOTES

Easter.—We have received a second pamphlet (Easter-tide, No. 2) from Mr. Newland Smith, to whom we owe the suggestion, in a former one published last year, that there is really no sufficient reason for maintaining the present mode of determining on what day in each year Easter Sunday shall fall. Great inconvenience results in many ways from the fluctuations to which the existing rule subjects us in the time of keeping a season which affects a large number of public and other arrangements, and on which besides depends that of Whitsuntide, also one of considerable importance. We invite all who are interested in the question to peruse Mr. Smith's pamphlets, and thereby satisfy themselves that any supposed necessity for continuing the present process is simply a myth; whilst the advantages of substituting the rule proposed by him—that the second Sunday in April shall always be Easter Sunday—are many and obvious. Our principal purpose here is to point out the bearing of the question in an astronomical and chronological point of view.

The existing rule for finding Easter is—"Easter Day is always the first Sunday after the full moon which happens upon or next after the 21st day of March; and if the full moon happens upon a Sunday, Easter Day is the Sunday after." The object of this rule is, as is well known to all acquainted with early church history, to avoid ever keeping the festival of Easter at the same time as the Jews kept their passover, which was always on the day of the full moon according to their determination of it—a point, by the way, of itself not without uncertainty. The effect is that, in our determination of Easter, we are compelled to adopt an imitation of the Jewish practice, making a compromise between solar and lunar chronology, while in all other arrangements our chronology is exclusively solar. Hence the introduction of the

golden numbers, that is, the different years of the Metonic cycle, which, for a certain period of years, maintains the correspondence between the solar and lunar revolutions. Other arrangements are necessary for correcting this at long intervals; and yet others for interpreting the adopted time of full moon, which is not that of actual opposition, on account of the irregularities in the motion of our erratic satellite, which we have not yet succeeded in chaining down to even our most recent tables; moreover, a certain absolute time does not correspond to the same local time at different parts of the earth's surface. Mr. Smith may well call the existing rule cumbersome; and the inconvenience to which the consequent varying time of fixing Easter (which may fall any day between March 22 and April 25) exposes us, will, we should imagine, lead all to hail with satisfaction a definite proposal for an alteration of such general utility.

By a natural connexion with his subject, Mr. Smith is led to discuss the question of the actual date of the first Easter Sunday, and to correct several palpable mistakes which have obtained currency. Thus, in Dr. Pinnock's well-known 'Analysis of New Testament History,' three years are most singularly skipped over at the beginning of our Lord's ministry, and the date of the Crucifixion is thus carried on to A.D. 33, whereas in all probability the date was A.D. 30. Astronomy is in this point of great service to us, and, as Mr. Smith justly observes, possesses the advantage of being "a witness that cannot err." The first three Gospels make it abundantly evident on what day of the week the Crucifixion took place, and also that it was on the day following the Jewish passover, or the full moon. Now, calculation shows that a full moon must have occurred on the night (between 9 and 10 o'clock) of April 6th in the year A.D. 30. This was a paschal full moon; and this also fell (as Mr. Smith, rightly correcting Mr. Greswell in this respect, remarks) on a Thursday, the day of the week preceding that on which our Lord was crucified, and the actual day of His keeping the last passover. The first Easter Sunday then fell, in all probability, on the 9th of April; and, remembering the Nicæan rule of observing its anniversary on a Sunday, the rule proposed to us in the present pamphlet is perhaps the most appropriate and convenient possible. If the second Sunday in April were always Easter Sunday, the total amount of variation of that day would be from the 8th to the 14th of April, and it would, there is every reason to believe, always fall on, or very near, the same day of the year as the event which it is intended to commemorate.

Emendations.—With reference to Mr. Staunton's article in the *Athenæum* of the 12th, and to Mr. W. Aldis Wright's note in that of the 19th inst., I would observe that Mr. Staunton's complaint is not that my emendation—

And, breathless, pour breath forth.

Antony and Cleopatra, ii. 2, 236.

—was neglected or suppressed by the Cambridge editors, but that it was not by them admitted to the text. Mr. Wright has clearly shown that when the emendation was sent to them, it was no longer in their power to do this. I fear I am in some way answerable for the misunderstanding; for in a note to the Preface of the small volume of conjectural emendations, published by me two or three years ago, I stated that the substance of my notes on this play had been admitted to the foot-notes of the Cambridge edition; the strict fact being, that this particular emendation, together with some others on earlier portions of the play, arrived too late for insertion among the "foot-notes," but were published by the Cambridge editors in a list of addenda appended to their last volume. Other conjectures on later passages in the play, and in the following play of 'Cymbeline,' were admitted to the foot-notes with perhaps greater indulgence than their merits deserved. P. A. DANIEL.

TO CORRESPONDENTS.—W. I. D.—W. L. A.—J. T.—L. G.—K. P. T. R.—J. G. A. P.—J. G. T.—H. L. W.—received.

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